



THE NEW YORK



# DRAMATIC MIRROR

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DAVID LIVINGSTON

# THE NEW YORK DRAMATIC MIRROR

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NEW YORK, . . . . . AUGUST 6, 1910

## SPECIAL THREE MONTHS SUBSCRIPTION

The Mirror will be sent during the Summer to new subscribers not at present on our books for 3 months for 50 cents, payable in advance.

## The Usher



Edmund L. Paul, writing to *The Usher* from Grand Island, Neb., thinks that William Winter's point of view of the drama has not been adequately combated by the writers who have criticised the venerable critic's eccentric conception of the theatre while confessing admiration for Mr. Winter's grace as a writer.

Mr. Paul thinks Mr. Winter represents a growing cult. "This reactionary attitude toward the theatre and the drama is becoming quite general throughout the country," he says, "and it will some day crystallize into an organized propaganda which will surely work great harm unless it is met with a forceful opposition. The position taken by Mr. Winter is pernicious. I would like to see you opposing it with some sledgehammer blows.

"Recently in Kearney, Neb.," continues Mr. Paul, "a representative Middle Western city, an attempt was made to force through an ordinance making it a misdemeanor to give a public representation of any play whose motive or plot turned upon crime, violence or murder. Had the attempt been successful, it would have effectually barred the production in Kearney of any and all of the world's masterpieces in the drama; in fact, the production of anything except certain burlesques and musical comedies. The matter was finally compromised by making the ordinance applicable to moving picture shows, which are now prevented by this absurd law from producing, we'll say, any of the tragedies of Shakespeare.

"This attitude, which simply masks a bitter hostility to all things theatrical, is far more prevalent than you may imagine," says Mr. Paul. "But to return to the plea of Mr. Winter. Pray, what gives beauty, grandeur or nobility their vital power, except as they are contrasted with that which is mean, sordid and criminal? And how otherwise are they to be forcibly shown, except by contrast?

"Beauty is not an inherent quality in anything. It

is purely relative. This fact is so self evident that argument seems puerile. And beauty and virtue may pall on one and fail of their mission because of monotony and much reiteration. Mentally we may sicken of them by a too long-drawn-out sweetness. Variety in art is as essential as variety in food. To be condemned to a mental diet of chocolate creams, prolonged indefinitely, would be a fate too horrible to contemplate. We are so constructed, mentally and physically, that variety in all things is essential to our happiness and well-being. Any emotion, or any idea too long sustained, will lead inevitably to hysteria or to madness. Thus does nature itself revolt against monotony. An audience of people will unconsciously protect itself against discord or sameness in its emotions. So many a play which gives great promise in the reading fails lamentably upon production in the theatre, solely because it produces improperly balanced emotions in the audience. On the other hand, many a badly-written and technically slipshod drama lives forever, because of the perfect balance it produces.

"We need the dark as well as the light, the shadow as well as the sunshine, the storm and the wind as well as the calm," concludes Mr. Paul. "The growl of the diapaon may be as necessary to the beauty of the composition as the flutelike tones in the treble. Beauty is not a thing in itself, but a proper blending of contrasts. In the South Sea Islands the days are so 'perfect' and the skies so serene that men there who have known of other skies often long, with a desire approaching madness, for the black, rolling thunder clouds, and the vivid, vital lightning, to break the monotony of those endless days of so-called perfection."

Really, there is no call continually to reiterate that Mr. Winter's point of view is erroneous and illogical. And it is doubtful if any number of sane persons profess to believe with him that the theatre should present beautiful and smoothly poetical subjects solely and ignore the darker sides of life. Drama is always in a measure a reflection of life itself, and while humanity continues as it was created and always has existed, people will insist upon a picturing of its weaknesses as well as of its nobilities in the play.

As an open-air supplement to the Actors' Fund Fair of last Spring, there will be held under direction of Cohan and Harris a remarkable theatrical field day at the Polo Grounds, Friday afternoon, Aug. 19, in aid of the Actors' Fund of America.

The entire theatrical profession will profit by this afternoon of sport, and Cohan and Harris ask all to co-operate with them and to take an active, personal part in the long programme now being arranged.

There will be baseball games, races, athletic contests and exhibitions, aeroplanes and dirigible balloon flights, a Wild West Show, an amateur hippodrome, vaudeville, and a number of amusing special features planned by prominent players.

All of the theatrical clubs will be officially represented, and all the men and women of the stage who have the interest of the Actors' Fund at heart will be there or in some way assist the event. Valuable prizes will be awarded to the winners of the various events.

One phase of perennial reform—or the propaganda thereof—was the Public Morals Conference held in London a few days ago.

This conference dealt with noxious books and how to check them, and one result, naturally, was difference of opinion of publishers, who were at least perfunctorily a part of the conference.

The morals of the stage, of course, was another subject broached. "A distinct liveliness was added to the proceedings when Mr. Stead began to read his paper on 'The Relation of the Theatre to Public Morals,'" says one account of the event. "After alluding to the press itself as being a species of theatre, where the editor is the stage-manager and the writers of scare headings the limelight," Mr. Stead proceeded to denounce what he called pornographic dances and held up to odium certain musical comedies. "To many people whose horizon is bounded by the stage," said Mr. Stead, "the actors appear almost in the light of patron saints, and any moral delinquency upon their part must influence a very large circle and shatter the morals of many who have idealized them as heroes and heroines."

Profound, enlightening and helpfully suggestive, isn't it? Mr. Stead, be it remembered, some three years ago, long after his maturity, visited a theatre for the first time.

C. C. Palmer, the *Minion* correspondent at Williamstown, Conn., says: "A good old Methodist who lived in this city years ago always prefaced his petition to the Almighty with 'Oh, Lord, we come to Thee because there is no other place to go.' And that is the principal reason of the large audiences at the picture houses during the heated term."

## PERSONAL



Doro.—Marie Doro has returned from London and soon will begin rehearsals of *Miss Electricity*, the new play by William Gillette, in which she will star this season. Miss Doro went to London to appear in Charles Frohman's production of *The Climax* in the British metropolis, but the failure of London theatregoers to take kindly to *The Climax* grieved the little Miss Doro so deeply that she announced her early retirement from the stage. Beyond a doubt Miss Doro will forget her determination when she once more appears before the American public, who have grown to love her, and will continue for many years yet to delight those who can appreciate the charm and winsomeness of the little player. Pleasant memories of Miss Doro's *Clarice* still crowd the mind and gratitude is felt to Mr. Frohman for his decision to allow Miss Doro to appear with William Gillette in a few revival performances of *Clarice*.

O'NEILL.—In deference to Viola Allen's wishes, James O'Neill has postponed his starring tour in *A Prince of the Church* for a year and will continue with Miss Allen in *The White Sister* for another season. Mr. O'Neill, long identified with Monte Cristo, last season played Monsignore Saracinesca with Miss Allen and shared the honors of the performance with her, but intended to star this season. On hearing of the forthcoming change in her cast, Miss Allen, who is now with Mrs. Crawford, widow of the late F. Marion Crawford, author of the play, in Italy, cabled to the Liebler firm, "Earnestly beg Mr. O'Neill to remain with the company at least as far as San Francisco. Both our hearts are set on this." The message was signed by Miss Allen and Mrs. Crawford. Mr. O'Neill's role in *The White Sister* would lose much in losing him, for he is one of the best, if not the best, interpreter of clerical roles on the American stage today.

RUSSELL.—In *Search of a Sinner* is the name of the new play in which Lillian Russell will appear next season. The play, which will open at Powers' Theatre, Chicago, Sept. 19, is a comedy by Charlotte Thompson. Miss Russell also has another play, *The Pace That Kills*, by Eloise Steele, which will be produced this coming season. She will not be in New York till next February, when she returns for an extended run. At last, it seems, Miss Russell has separated herself entirely from the musical play. In trying to get the public to accept her as a straight comedienne, she suffered the same disappointments and the same lack of sympathy that Francis Wilson experienced when he was trying to establish himself as something besides a knockabout comedian. When once the public has identified a player with a certain definite line of work it long refuses to accept him in any other line. Against such a tendency has Miss Russell struggled and won. She has made her public admit her ability as a comedienne.

VAN STUDDIFORD.—Grace Van Studdiford, who for the past two years has been starring in *The Golden Butterfly*, will appear next season in an American adaptation of a European musical comedy under the management of Daniel Arthur. The adaptation will be made by Avery Hopwood and Silvio Hein. Miss Van Studdiford will be remembered especially for her work in *The Red Feather*, in which she starred some half dozen years ago.

YOHK.—May Yohk, the erstwhile footlight favorite, has expressed her intention of returning to the stage. At present Miss Yohk is in Seattle, where she is quoted as saying, "I'm going back to the stage and I am going to show them that I am not 'a has been.'" Theatregoers will extend a welcome to her when she returns to show that she is still the May Yohk of pleasing memories.



# The New York Dramatic Mirror

NEW YORK, SATURDAY, AUGUST 6

## The Theatre and Modern Life.

**T**HE THEATRE is suffering with other industries and vocations from depressing business conditions, and it is naturally due to suffer more than other organized activities in hard times because it represents a luxury in the matter of the expenditure that sustains it.

But the theatre is also suffering from what many profess to believe is a deliberate crusade against it on the part of social interests that are deemed to be more than usually "respectable."

There is a hue and cry against certain phases of popular amusements that must inevitably work a general injury to the theatre and its larger and more dignified interests, unless it is made plain that the theatre at large does not deserve the abuse that is directed against it.

Most "crusades," even when they assume the shape that argues more or less intelligent direction, embody but another form of mob opinion which would invoke a mob's remedies.

A body great in numbers associated with evangelical churches and national in its scope, the Christian Endeavor Society, has taken up a contest against certain amusements which are conducted according to law and general public approval, incidentally smirching the entire theatre.

This movement already by suggestion attacks the theatre as a whole on absolutely false premises, and is designed to work great injury to the stage. It is no doubt fathered and promoted by the traditional foes of the theatres, a certain reactionary element of the ministry, who, at a time when many churches are moribund because of their faults and insincerity, seek by some means to cripple and counteract the influence of the theatre, which enters so vitally to-day into the life and so largely contributes to the happiness of humanity.

It is significant that with the rare exceptions which prove the rule, the detractors of the theatre are persons who know little or nothing about the theatre. These detractors have been aided of late by opinions based on false premises uttered by a man who for a lifetime has earned a livelihood by writing about the stage and its people, among whom he numbers his warmest friends. WILLIAM WINTER is quoted far and wide by foes of the theatre as an oracle who knows whereof he speaks and who speaks in terms of aversion and abuse of the stage of to-day and the plays upon the stage of to-day that have excited the admiration of critics of worth the world over, while they have been accepted by playgoers as elements in the instruction and uplift of the times.

Yet the attempts made and making to discredit the theatre will serve in the end to assist in demonstrating the fact that the stage of to-day is more moral, more helpful and more inspiring to humanity than the stage of any former period has been.

It is true that there are a few plays which reflect discredibly upon the theatre. There always have been such plays, and such plays will always be in evidence. But it is as foolish to question the integrity of the theatre as an institution, because of the few plays upon the stage that purists may object to, as it would be to discredit literature because of the erotic or immorally suggestive volumes that have come from the press ever since printing was invented, or to discredit other arts because of their vulgar phases. There is a class that takes to vulgarity and worse than vulgarity in the theatre, in books, in pictures, in music—wherever vulgarity may be found. But the great body of theatregoers is the same great body that applauds and encourages the best in every field of art.

These times are strange times. There is unrest in every scale of society. Old laws and old manners are tested as they never were tested before. Old standards of honesty and rectitude have suffered because of the success of chicanery and dishonesty in all walks of life. Privilege and its granting to the few has made millions of malcontents among the many. Religion has suffered because those who administer it have strayed far from the principles which have been preached for ages. Morals of all sorts are mere abstracts of tradition when set against life, its opportunities and its disasters to-day.

While one sees every institution reared by human hands in danger, and every convention that the ages of civilization have established a subject for

doubt or evasion; while one sees all standards of business readjusted to the brutal aim to get money or its equivalent; while one sees the churches floundering about for new pretexts to excuse their ignoring of Christian conduct; while one sees politics as merely a game in which the common good is absolutely at the mercy of men who work chiefly for personal ends; while one sees social life honeycombed with wickedness and lacking all the ancient integrities, what does one see in the theatre?

Has the theatre suffered the demoralization and degeneration that are so apparent in other institutions? Nobody but WILLIAM WINTER—at least nobody assumed to have knowledge of the subject—would fail to see that the theatre to-day stands as one of the few safeguards against worse things that might come. The Christian Endeavorers and others who regard the theatre superficially, and who base their notions about it upon Mr. WINTER's puerile and unphilosophical outgivings, may cry from the housetops. But the facts will not be changed thereby.

The drama of to-day, in its more numerous and significant examples, reflects the demoralization of society, religion and business in ways which inspire thought for remedies to existing evils. Never in all the history of the theatre was the drama so close to the actual welfare of humanity or so pregnant with remedial suggestion. Even the happier types of plays, as a rule, touch immediate lines of thought, and always for betterment. Religion itself—actual, practical religion—essentially banished from the places erected in its name, has found in the theatre a scope and usefulness never dreamed of in past ages, and promises still further to find illustration there, furnishing in the acts and on the tongues of mere players serviceable helps and allusions that the conventional sermon and mere precept are powerless to enforce.

In short, the theatre to-day, in a period of general demoralization, stands for hope and better things.

## Not a Wise Project.

**A** HINT as to the commercializing of the Passion Play was conveyed in THE MIRROR some months ago, in considering the elaborate details then making to accommodate the expected crowds at Oberammergau.

The commercial phase of this religious drama in the town of its inception and long representation is not lost to the sight of the peasant actors who interpret the story of the crucifixion. ANTON LANG, who plays the Christ, now keeps a hotel where he entertains visitors to the town, although it must be said in his favor that he exacts but moderate rates, and other players augment their incomes in various ways as a result of the representation.

The talk of late of a possibility that the Passion Play may be brought to this country with its principal actors has proceeded, it would seem, upon a certain surety—if "arrangements" can be made—that no serious obstacle would be encountered so far as the actors themselves are concerned.

But there are other obstacles which are really serious to a transfer of the Passion Play to this country on a purely commercial basis, and no one whose name has been associated with the proposed experiment would lose sight of the monetary end of the enterprise.

The play, originating in a certain locality centuries ago and embodying a penance for assumed sins of that locality, which suffered a great natural disaster therefor, would lose all significance, as it relates to the peasantry and their religious obligation and immolation, in any other place. The impressive dignity of the performance, which is part of its locale, would disappear, and the curiosity to see it that is now universal would become merely local or die out altogether. The awe with which spectators now witness it would depart, and the impulse to worship which in its natural environment it inspires even in alien and foreign minds would be known no more.

Moreover, there is a strong sentiment against such an experiment that is already finding forcible expression in the thoughtful press. And such sentiment, in this unique case, could not be depended upon, as opposing sentiment sometimes is depended upon, merely as advertisement.

The Passion Play in its native locality already shows enough of the sign that animates and dominates all effort these days.



## THE MATINEE GIRL



VESTA VICTORIA

**A** DUKE had just driven away after a week end, joining the dozen guests who were going back to London, and Maxine Elliott was gently bullying a brilliant young Member of Parliament into the belief that he was not, after all, opposed to woman suffrage, when I called to pay my respects to Heartbourne Manor and its mistress.

Miss Elliott, in a black skirt, a white shirtwaist and a broad brimmed white hat with a black band, was playing tennis at the rear of the big white house that has taken on some of her own individuality, subtly reminding the visitor of herself. Dick Turpin, thief and gentleman, lived in this house five hundred years ago. Miss Elliott gravely assures her guests that with the passing of the centuries and much careful fumigation, all thieving propensities have been driven from walls and floors. There are thirty-two bed-chambers in the great white house, with its background of green hills, and no one quite knows how many more rooms complete the great house with the broad, old-fashioned verandas, whose columns are twined with pink roses.

On the largest veranda, one overlooking the low hills that melt into a perpetual gray haze at the horizon, are chairs and a broad, hospitable table upon which tea things are whisked at the uplifted finger of the hostess. There, while the fragrance of tea mingles with the odor of roses, Miss Elliott chats with her endless succession of visitors about whatever interests the visitor. With me it happened to be what the next season held for her. It was characteristic of her that she answered first by talking of the plans of her sister and brother-in-law. Forbes-Robertson will play in my theatre for two weeks in *The Passing of the Third Floor Back*. Gertrude will play there in *The Dawn of a To-morrow*.

"Gertrude will play there for about one week," laughingly broke in Mrs. Forbes-Robertson, who, wrapped in a heavy gray coat, was playing with her little daughter, the second of the trio of Misses Forbes-Robertson. Miss Elliott cast her a gently reproachful glance and continued: "I shall play at Maxine Elliott's Theatre for two weeks in *The Inferior Sex*."

"Meanwhile?" I asked.

Miss Elliott seized her little niece and held her high above her head. "Meanwhile," she answered, "I shall stay here until the first of October, playing with these babies and seeing my friends. I shan't go to Paris. I never do, except for clothes, and you know I need none in *The Inferior Sex*, except simple little things, like a very plain yachting suit."

Heartbourne Manor is a most adequate spot for "playing with these babies and seeing my friends." A half hour's ride from London brings one to Harrow and Weald, the nearest station. Miss Elliott's blue car, well known to New York streets, bears the visitor up a hill past the castle-like home of Sir William Gilbert, her nearest neighbor. Visitors make their entrance into a large hall, whose rugs, settees and high backed chairs recall the reception room of Miss Elliott's home in East Eighty-third Street in New York. To the left is library, summoning memories, too, of the New York house. From this open a smaller apartment, a library, too, known to the household as Forbes-Robertson's room. Above the writing table hangs a portrait of a brown-haired child in blue, Blossom, aged eight, painted by her father's hand and as her father's eyes saw her.

Adjoining the large library are Miss Elliott's suite, her bedroom and sitting room, whose walls are hung with rose silk and defined by white woodwork, all the furniture being of this color plan of rose and white.

Beyond is her large square bathroom, reached by old-fashioned steps going downward, giving the large white room the appearance of a sunken chamber, suggesting the apartment of a lady of mediæval romance.

Mr. and Mrs. Forbes-Robertson have a suite done artistically in wisteria and white. The nurseries, their walls decorated by paintings of "beasties" and fairies, are within easy hearing.

Vesta Victoria has been playing "Lady Bountiful" in a sad example of the vicissitudes of life. Madame Senia, whom when her star was high in the vaudeville heavens, they called "The Witch of the Air," died in Lambeth Infirmary last month. The news of her passing under the shadow of destitution and a clouded mind at fifty, disclosed the fact that Vesta Victoria was with her at the infirmary when she died.

Miss Victoria had been paying the rent of the room in Dawlish Street, Kennington, where the former trapeze artist lived until the eclipse of the once nimble mind made it necessary for her to be removed to the infirmary. A year before, Madame Senia came to Miss Victoria and told her that when she, who had performed before every monarch in Europe, had grown too old for her midair feats, she had taken up the training of dogs for the music hall stage.

With the lessening of her agility and that magnetism which had once bewitched kings and commoners, there was less and finally no demand for her act.

Miss Victoria said: "Don't worry. There will always be a roof above your head as long as I have one."

"And my dogs?" wistfully asked the former "Witch of the Air." "There are four of them, Miss Vesta, the finest dogs and the most faithful."

"I'll take care of them too," replied the singer of "Poor John." Her promise she kept. The four dogs live in a room of a stable she rented for them. The beasts missing their mistress, for whom they howl dimly, seeming to have learned by some uncanny, psychic message in the beast world, what has befallen her, lavish wild caresses upon Vesta Victoria when she pays her Monday visits to them.

All good actors and true, visiting London journey to two shrines. One is to the strange old church, as to walls like most London landmarks, white as a sepulchre in spots, in other spots black as the worst of the city's fogs, St. Martin-in-the-Fields, the nearest neighbor of the National Gallery. Beneath the chancel of this ancient church sleeps the one-time orange girl, whose name Henrietta Crossman made a household word with us a few seasons ago. Nell Gwynn rests there by the desire expressed in her will. "I desire I may be buried in the chancel of St. Martin-in-the-Fields; that Dr. Tennyson may preach my funeral sermon; that there may be a decent pulpit cloth and cushion given to St. Martin-in-the-Fields; that he (the Duke) would give one hundred pounds for the use of the poor of the said St. Martin's to be given into the hands of the said Dr. Tennyson to be disposed of at his discretion for taking any poor debtors of the said parish out of prison, and for clothes this winter and other necessities as he shall find most fit." This is "the last request of Ellen Gwynn to His Grace the Duke of St. Albans" (her son).

The visitor to this chancel tomb of the merry, loving soul for whom the last words of England's king and his best words one of his judges said, were: "Don't let poor Nelly starve!" goes from the queer old church of mottled appearance, down Pall Mall, the little street with the National Gallery at its head and the Post Office at its foot, to No. 79, where the star of Old Drury lived. It is a handsome house even for London, and to-day a white, four-storied stone house with large windows and two small porticos. The home where poor Nelly lived now houses the Baldwin Club.

The other of the actor shrines is the tomb of Sir Henry Irving, whose example, I recall, six actors in America told me had not only led them to the stage, but had led them upon a plane of higher and kindlier living. To Westminster Abbey go these reverent ones of the stage, one of whom told me with a burst of indignation that careful search of the Abbey had not revealed Sir Henry's resting place until a warder dislodged two fat women who were sitting on a bench munching their half-penny buttered scones. The removal of the women and the bench disclosed the slab on which was simply engraved "Sir Henry Irving," with the dates of his birth and death.

## THE MATINEE GIRL.

## NOVEL TRIP FOR PROFESSOR ARMES.

Life on the road with a theatrical company will be the vacation diversion of Professor William Dallam Armes of the department of English Literature at the University of California, who has accepted the invitation of Margaret Anglin and John Gallagher, her manager, to accompany the actress and her company to Portland, Ore. Professor Armes is chairman of the Musical and Dramatic Committee, which arranges for all the entertainments presented at the Hearst Greek Theatre, Berkeley, and he met Miss Anglin and the members of her company while they were having dress rehearsals for their recent production of *Antigone*.

Miss Anglin and her company became very much impressed with the courtesy extended them by Professor Armes, and when plans were made for their tour northward it was discovered that Manager Gallagher had an extra railroad ticket for Portland, and the invitation and acceptance followed. Professor Armes spent his first day "on the road" at San José, and was seen in the box-office watching the sale with interest.

## HELEN LACKAYE.



Helen Lackaye will continue as leading lady for Max Figman in Edith Ellis Furness' *Mary Jane's Pa*. Miss Lackaye served in the same capacity for Henry Dixey when the latter was starring in the comedy. When John Cort took the production over Miss Lackaye remained the leading woman. She is a sister of Wilton Lackaye and is well and favorably known throughout the West, where she has done excellent stock work.

## A "NEW THEATRE" FOR SAN FRANCISCO.

A movement is under way in San Francisco to establish a theatre on the plans followed by the New Theatre, of New York.

A meeting was called recently to consider erecting a playhouse where productions which are avoided by the average manager, because of the fear that they are above the intelligence of the ordinary theatregoer, might be given.

The Crookers and the Scotts, the backbone of the San Francisco musical art society, are the sponsors of the plan. It is also proposed to obtain the assistance and co-operation of every eminent artist and musician in the city.

It is not the desire of those behind the movement to make it financially a success. A subscription campaign is therefore under way among the wealthy families to collect an amount sufficient to defray the expense of erecting the playhouse and producing a series of plays.

The attendance will be by invitation, for the most part, when extraordinary productions are arranged for. For the rest of the year it is proposed to give grand opera, with the prices on the same scale as when Tetrazzini and Salassa sang at the old Tivoli.

It is proposed to build the theatre in the vicinity of Union Square, close to the Columbia and the new Shubert house.

## TEN YEARS AGO.

Her Majesty, a four-act play dramatized by Joseph I. C. Clarke from the novel of the same name, was produced for the first time on any stage by Grace George and company.

A sensation was created in theatrical circles when it was announced that De Wolf Hopper had been secured by Weber and Fields for the stock company at their Broadway Music Hall.

The "400" of the colored population of New York crowded the Lexington Avenue Opera House to suffocation. The occasion was one of great importance to the people interested in it, as it was the first presentation of Cermen by a cast made up entirely of negroes.

Otto Maurer, "the magician of the Bowery," died of cancer. For twenty-eight years he had kept an establishment on the Bowery, where he manufactured and sold apparatus of all kinds for the proper presentation of feats of magic. He instructed amateur magicians, and even the great wizards were not above going to him for advice and material with which to astonish audiences.

## RUNS RESUMED.

The Spendthrift will resume its run at the Hudson Aug. 8. The original cast which appeared in the play when its run was suspended on June 23, including Edmund Bresse, Thais Magrane, Jack Derreux, Gladys Piers, Mattie Ferguson, and T. Daniel Frawley, will remain intact.

Marie Dressler and her original cast in *Tillie's Nightmare* will resume their tenancy of the Herald Square Theatre Aug. 11.

The Arcadians reopened for a four weeks' run at the Knickerbocker last night.



## FREDERIC THOMPSON, ENTHUSIAST

IN AN INTERVIEW HE OUTLINES HIS PLANS AND STATES SOME OF HIS WORKING PRINCIPLES.

The Manager's Personality—The Musical Comedy—Legitimate Drama—Stars and Stock Plays—How to Choose a Successful Play—Dramatic Preferences—Recreations—The Thrillable Public.



FREDERIC THOMPSON

Frederic Thompson belongs to the wholesome class of men that, for lack of a better term, we describe as boyish. The epithet means that Mr. Thompson has not lost his enthusiasm and is not afraid to show it. He likes this big game of producing plays and he abandons himself whole heartedly to its joys—and woes. All this shows in his face—a healthy, happy face, with the blessed dowry of an engaging smile. While this is not the place for moral platitudes, still it may not be irrelevant to add that although Mr. Thompson probably never thought of reckoning up the pecuniary profits accruing from that smile, it has doubtless smoothed many difficulties from his path.

His vitality shows again in his manner. He can't sit still. He wriggles in his chair like a schoolboy, twisting from side to side, sitting on his foot, mopping his brow in his sincere—and by no means fruitless—endeavor to please his interlocutor. This untrammelled energy Europeans have stigmatized as American, and we have gladly incorporated into our idea of a model citizen the trait that elicited the implied rebuke. Sometimes, in his haste to express his ideas, he stammers over his sentences—a mannerism that indicates the speed at which his mind works. Everything about Mr. Thompson is geared to the top notch, and then the throttle is thrown wide open.

Mr. Thompson goes at his tasks with coat off and with plebeian suspenders on. During the heated season at least he is not a stickler for formalities where work—or play—is concerned. "In the Spring," said he, "I ordered a Summer suit which I haven't had time to try on yet. Every once in a while Mrs. Thompson threatens to put my hair up in curl paper unless I get it cut." Can you imagine this domestic idyll—Mrs. Thompson twining her husband's tresses into hard little knobs before she blows the gas out?

To the successful manager work becomes such an absorbing pastime that he doesn't stop to worry about Summer suits and luxuriant locks. Even the walls of the *sanctum sanctorum* seem to say that the photographs there have been properly established and need not expect further managerial attention for some time.

The newest venture that has claimed Mr. Thompson's attention is the production of a musical comedy. "I like this sort of show for a relief from more dignified plays; its hurly burly is a contrast. You have to look out for a multitude of kicks in a big ballet; it is rather like running a hare—a harum-scarum—only you can't always scare 'em." As you watch the speaker he looks quite able to cow the most agile chorus. "In fact, I like it so well," he continued, "that I am going to try another one of the same sort—The Maid of the Moon." The writer is still enjoying anonymity.

"Mrs. Thompson"—readers will perhaps recall her better as Mabel Taliaferro, who woke up famous on the morning after her appearance as Polly of the Circus—"Mrs. Thompson will have a new play by Porter Emerson Brown. The title is The Other Half. It is on the idea that one-half never knows how the other half lives. The date of the production, though not yet announced, will be early in the season.

"It is a hard matter to choose a title. I always want one to hit the public square between the eyes, to make them stop, to arouse their curiosity. It must jingle, or be picturesque, and at the same time not mislead. It must give a hint of the idea of the play

and the spirit of that idea. All this it must do at once, and it isn't easy to find a title that will. For instance, The Spendthrift is an example of what I mean. Its original title was Waste, which exactly describes the idea of the play. But I saw that although the title said what I wanted it to say, Waste didn't say it in the manner I wanted it said. It gave the wrong impression of the spirit of the play and consequently didn't interest people. They wouldn't care about Waste on the stage, but they would be interested in a Spendthrift. People have seen spendthrifts and want to see them again, because they are usually jolly chaps to have around.

"To show you the importance I attach to the right title, here is this picture which I bought to illustrate Waste. It was painted by Robert Reid and cost me \$250."

Mr. Thompson exhibited a canvas two feet or more square. On the snowy steps outside a closed door stood a stork waiting in vain for a welcome from the house. Before him he had deposited the burden which he had intended to present to the occupants.

"The public," continued Mr. Thompson, "got the graphic idea of that picture—race suicide—without getting the idea of the play. Although I had had the posters lithographed, I never used them but once. I withdrew them and changed the title of the play, because they mislead the public. In a way they expressed the idea of the production, but the public misinterpreted them, so that ended their usefulness.

"Porter Brown is writing me another play called Money, and Hartley Manners is going to furnish one called A Fool's Comedy. Robert Hilliard will have a new play—just what has not been decided. There will be three companies of The Spendthrift on the stage. The one that has already gone to San Francisco has Doris Mitchell, Lionel Adams, and Vivian Martin. Another, which will open the Hudson, has Edmund Breeze and Thais McGrane."

As all managers do, Mr. Thompson retailed his plans in a matter of fact way, as if they were transactions involving pennies rather than thousands of dollars. Probably he swapped marbles in days gone by with more emotion than he now feels over all his theatrical schemes.

"I like to produce plays with and plays without stars," the manager commented, "but in the long run those without are more satisfactory. In the first place, a stellar role can rarely be put on without modifications to suit the personality or the whim of the star. Then, after a star is once identified with a play, it is apt to kill the play for stock companies. The public seem to think they are being cheated unless they see the star in the role associated with the star, whereas the stock presentation is every bit as good. A star play that brings in good returns at the same time is a curiously limited investment, because theatre-goers refuse to see any but the original company.

"Choosing a play is the hardest of all the manager's tasks." During this part of the harangue Mr. Thompson waxed enthusiastic. It is a subject that he knows thoroughly, for, as he said, he has produced every sort of play except grand opera. Whether he contemplates stepping into the operative shoes lately vacated by Oscar Hammerstein, he failed to mention. At any rate he has worn every other style of footwear and has stepped off as jauntily in them as if they were equipped with rubber heels. He even manages the distracting feat of wearing several kinds simultaneously, so it is admitted that Mr. Thompson is in a position to discourse authoritatively on the subject.

"A play must be vital. I have got to feel it grip me. That is my test." There you have the concentrated essence of Mr. Thompson's practical experience. It isn't a knowledge derived from text-books. Some people may learn it from books, but he didn't. It came from his own career and is stated in the most vivid and concise terms, not in academic parlance.

"First of all, it must be a play with strong situations. Then the lines may be looked at. You can rewrite the lines of a play if the situations are all right, but you can't do a thing with the most brilliant conversation if the plot hasn't a backbone. Nowadays plays must be concrete and sane. Nothing fantastic will do. I want the audience to say, 'Why, I know a man like that; his name is So-and-So.' The play, you see, is aimed at each member of the audience, but when it hits him he thinks it hits his neighbor. That's what he likes. He doesn't want to be a target himself and he doesn't usually realize when he is. Frequently a play that touches a local condition is very good, especially if it deals with it strongly. For instance, during a panic you may have a serious play on the economic question, perhaps presenting some solution of the difficulty. Or you may have a comedy showing some funny side of it, because at such a time people want to laugh. But, at any rate, it must take a striking view of the question.

"The writer must give a clear delineation at the start. It won't do to fiddle around without accomplishing anything. The audience must know quickly who's on the stage and what he's there for. Then, after that, the lines must knit together, and the narrative must hew a straight line. It mustn't boggle nor back up nor turn around; every line must be there for a purpose. The whole thing must look as if it were whole, and as if it were one thing. It can't be puckered on one side and ragged on the other. The public want to see it only when it is finished.

"Of all the kinds of plays, I like best to produce the legitimate drama, because it is a more substantial kind of achievement. I've been in the circus, vaudeville, and the hippodrome, but I don't sigh for them again. I'm glad to have done them, because they gave me another angle in the business. The stagecraft of legitimate drama is the most dignified and, after all, the most worth while."

Mr. Thompson is no mountebank. He has served his apprenticeship among the clowns and knows that the really enviable reputations are made in more traditional fields.

"I don't spend all my time just plain working.

PAULINE CHASE.



Pauline Chase, otherwise known as "The Pink Pajama Girl," a name acquired when she cavorted about in The Liberty Belles in pink pajamas, has returned to her native land—this time to act. Miss Chase was here last May, when she made a hurried trip to make a contribution of autographed pictures of famous persons to the Actors' Fund Fair. She was here but one night. If New York approves the London verdict of Our Miss Gibbs, in which Miss Chase promises to don the pink pajamas again, her stay this time will be prolonged. It is announced that she must return to London for the Christmas production of Peter Pan, which is becoming an annual event in the British metropolis.

I have recreations. The latest is aviation. I am a member of the Aero Club and think it's as fascinating as the lights on Broadway." In connection with aviation, Mr. Thompson hinted at a dark secret that is presently going to astonish New York. It is to be a commercial triumph when it bursts upon the city. Meantime not a single horn is to be tooted until the whole procession is ready to start. This is the riddle of the Sphinx. Now, where is Oedipus?

"Aviation for the air, yachting for the water, and automobilism for the land. The best thing yet is to get out on a country road and let her go." You notice that the speed of Mr. Thompson's recreations does not lag. He dashes about in his machine from the city to Ashbury or to Luna Park without the formality of baggage, and stays until he gets ready to come back.

"The same spirit that keeps you going like that keeps you gambling on Broadway," Mr. Thompson grinned. "You can't tell whether a new play is going to run the course or keel over before it gets to the first turn. When you lose on one you're just as anxious to try the next, because you feel that luck is bound to turn. Just as at Luna, if it rains one day you expect it to shine the next. I get so familiar with the rise and fall of receipts that I could sit in this office and figure within 10 per cent. of what the attendance has been there to-day.

"People go to Luna just as they go to any theatre, for a thrill. It keeps a manager hustling to get new stunts; usually he has to think them up himself. Some people want a lot of exuberance in their thrills and some people want them mild and subtle. These subtle ones are hard to satisfy, but the old slap-dash variety go on about the same as ever. It is rather interesting to see a bunch of girls skip down the stage with a kick. Most people get a thrill from watching an aviator. They don't care so much about his flying; they are just wondering if he isn't going to fall."

Such is Mr. Thompson's naivete as he laughingly analyzes the public character that you can't help wishing him the very best of success in his theatrical aviation during the coming season. That is the salient point of his character. Even when he picks flaws in your make-up he does it with such exuberant gaiety, such cheerful frankness, that you enjoy the operation as much as he does. He has the showman's instinct for giving pleasure, that apparently never deserts him and that also never betrays him into mediocre engarment. He has too much native sense and character to be anything but sincere and straightforward.

## A TALK WITH ALICE KAUSER

THIS WOMAN OF AFFAIRS GIVES IMPRESSIONS OF  
MARGARET ANGLIN AS ANTIGONE.

The Talented Player as a Tragic Actress—Ex Cathedra  
Advice to Dramatic Artists—The Spirit of California—  
Episodes at Berkeley—Henrietta Crossman in Anti-  
Matrimony—The Value of Titles.

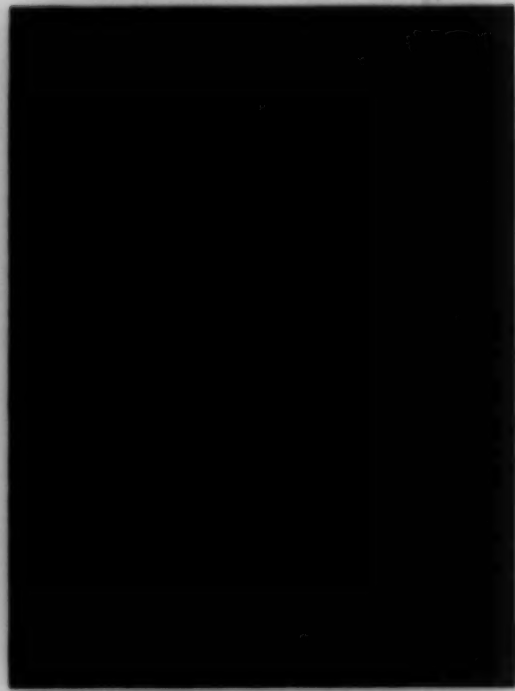


Photo by Arnold Genthe, San Francisco.

### ALICE KAUSER.

Alice Kauser comes near to a realization of that vague figure that stalks so potently across the pages of modern American magazines—the typical business woman. When she enters the room it seems as if the elusive type had emerged from an obscure mist of generality into an individuality, much as Aeneas stepped from his sheltering cloud in Carthage. It is not so much her ample height and corresponding largeness of presence as it is her manner that radiates the assurance, the decisiveness which characterize the woman of affairs. She is too busy to be bothered with irrelevant details in her office, or to ponder on the psychology of New York's roofs as they lie spread out beneath the window. Hackneyed sentiment evidently does not appeal to Miss Kauser's interest outside a drama any more than it does inside a drama.

The office itself breathes this same air in its orderliness and in its quietude. All the files are where they belong, all the table tops are neat, all the assistants are busy, but silent. Evidently the instinct for house-keeping does not desert women who elect the commercial life. Nor does this orderliness indicate apathy. Because the machine doesn't buzz is no reason for assuming that it is standing idle. Up-to-date methods of lubrication and muffling explain it all.

Miss Kauser has just returned from the Pacific Coast, where she saw Margaret Anglin in the production of Antigone in the Greek Theatre at Berkeley.

"In Miss Anglin," she said, "we have a tragic actress; and that is something." Miss Kauser does not deal in superlatives when she wishes to be impressive. Her ideas are clear and her voice is clear; those two make the use of superlatives an unnecessary—not to say a frivolous—pastime. The superlatives that came later, however, were used to color what she said, so they sounded far from frivolous.

"To say that Miss Anglin exceeded every expectation is but faint praise. She was lovely from every point of view. Her voice was like an Aeolian harp; it swept the whole gamut. She has what few Anglo-Saxons possess—a sense of beauty. She is imbued with that sense plastically, conceptually, spiritually. Her movements on the stage charm the eye, her conception of the character charms the mind, and her translation of Antigone's soul charms the spirit."

There are no ragged edges in Miss Kauser's speech. She knows when she likes a thing and she knows why she likes it. Further than that, she has an unusual sense for values, and can put into concise sentences her unmistakable meaning. If much reading of plays can do this, we should besiege the shelves of dramatic literature; but this precision doubtless had an anterior cause.

"The effect of the play," continued Miss Kauser, "the effect—well, in ordinary terms, it made an enormous hit. The audience was not clamorous until the end, but then—They appreciated what Miss Anglin had done."

"When Miss Anglin asked me which one of the Greek tragedies she should undertake, I told her to pick the hardest one first. The reason is this: To an artist achievement comes only through the hardest work." Miss Kauser spoke slowly and earnestly, with the gravity of profound conviction. "When an artist

chooses to do an easy thing, he is on the downward path. If he is not willing to exert every power in him to attain something more difficult than he has yet attained, he is lost. It is not the traditional point of view, but it is why I wanted Miss Anglin to do Antigone."

Nothing could be more adamant than Miss Kauser's opinions when they are once formed. Dissent laps idly at the foot of the crag. Miss Kauser does not believe in dallying from round to round when one has the power to spring from the foot to the top of the ladder in one bound. She has no patience with such a dissipation of time and ability.

"Antigone is the crowning achievement of Greek art because she is just a lovely soul. Medea and Clytemnestra are grand, but they are abnormal; they do not require the supreme artistry because in a way the actress is already limited by the playwright."

"Other parts were satisfactorily played. Kreon is a great tragic role, classed in Germany with Lear and such tremendous parts. The chorus numbered fifteen, recruited from the Bohemian Club. It was augmented by thirty more, who were hidden behind a bank of eypresses with the orchestra. Professor Wolle directed the music."

"The night of the performance was lovely—cool enough for wraps, but not uncomfortable. At the time of the dress rehearsal, however, the actors froze; the temperature was below fifty. When one of the guards came on with his teeth chattering Miss Anglin was disgusted at the man. But for the real performance it was warmer, the stars were shining, the air was clear, and the grandeur that was Greece dropped over the scene."

"California is really Greek in its spirit, anyway. It has the same color, the same scenery, the calm sea, the twisted pines, the soft darkness of night, and the rugged mountains—ah, the mountains!" For an instant one fancied that the typical business woman vanished into her mist as Miss Kauser recalled the years when she lived in Greece. It was only a momentary recollection, for she quickly went on.

"From another point of view it was equally successful. The amphitheatre was so crowded that chairs had to be brought in and placed in available spots, a thing which has never happened before."

"One little experiment was rather disastrous. As they needed some skulls among the properties, the manager had a brilliant idea. He got some from a slaughter house. He found out, unfortunately, that the odor of the slaughter pen could not be successfully staged. That was paying too high a price for realism." Miss Kauser was amused by the episode as it recurred to her.

"The only other play that I saw was Percy Mackay's Anti-Matrimony, which is charming, brilliant. Miss Crossman in the leading role is superlative, magnificent." These unequivocal adjectives were unusual—like a ninth tone to the scale.

"As for my own plans, I brought with me a number of plays which I hardly had time to look at on the train. In a few days I am going to try out a new play by Helen Ingersoll. The title of the play has not yet been chosen. From my point of view, a play should be named from its principal character. A catch title that arouses public curiosity is of no value if the play doesn't succeed, and it is also of no value if the play does succeed."

Miss Kauser assumed, of course, that every serious play has a leading character. The interest, centering in a person rather than a dramatic situation or event, then can be best indicated by a title referring to that person. The logic of the conclusion, if the premises are granted, is unassailable. In any case Miss Kauser, as she arose from her desk, could see no reason for altering her opinion. She added no inconsistent stroke at the last moment to the picture which she had been drawing of herself.

### LOOKING BACKWARD IN THE DRAMA.

"The close of the dramatic season was distinguished by three significant revivals," says *Current Literature* for August. "Such revivals point to a hopeful reaction toward permanent standards, and foreshadow the function of the repertory theatre. If the custom is to prevail that every play produced must be new, the old ones to be completely abandoned, and permanence granted to no play, however meritorious, then, thinks the *Theatre Magazine*, the dissolution of dramatic art in America is not far away. This year, however, proves that managers are not afraid to look back. There are, of course, some stock plays whose perennial appeal has won them a permanent place on the theatrical programmes. The most acted plays, according to Edwin Hopkins in *THE DRAMATIC MIRROR*, are: Uncle Tom's Cabin, Ten Nights in a Bar-room, and East Lynne. These are followed closely by Camille, The Two Orphans, Rip Van Winkle, and Hamlet. The list is completed by Jerry the Tramp, Hazel Kirke, Faust, 'Way Down East, The Old Homestead, and The Lady of Lyons. A study of the causes which have given these plays their wonderful popularity and which has enabled them to live while such once popular plays as *Virginia*, *Ingomar*, *Damon* and *Pythias*, are practically gone, should, Mr. Hopkins avers, engage the most serious attention of the playwrights now so busy writing failures. It may be said that all these plays possess, in addition to whatever artistic merit may be found in them, a strong primitive, melodramatic appeal. In saying this we are not forgetting either Hamlet or Faust."

### BALLET DANCER AND LAWYER.

Marie Rutkowskaja, a famous ballet dancer of St. Petersburg, has passed the examinations necessary to admit her to the bar, and with other Russian women who have mastered legal problems, is awaiting the abolition of the law which forbids women to plead in court. Happily she still dances, and admirers of this art will look complacently upon the law as it stands.

### A CIRCUS POSTER ROMANCE.

When the advertising car of the Forepaugh and Sells Bros. Circus was in Montpelier, Vt., the other day, a romance developed from an ordinary circus poster, which was the means of uniting at Cleveland, O., a pair of lovers who have been separated ten years.

In the posting crew was Dick Simpson, of Paolo, Kan. Ten years ago he and Jennie E. Harris were sweethearts at Paolo. They were engaged to be married, but parted after a quarrel.

Later Simpson learned that the parents of the girl had met with reverses and had moved to Cleveland, where Miss Harris, forced to earn her own living, had obtained employment with the Morgan Lithograph Company. Simpson said he would never return to her until she sent for him, but carried in his watch her faded picture.

While he was posting bills in Montpelier, in opening a poster he came across this message in the handwriting he knew so well: "Dick, come back. It was all my fault. Jennie E. Harris, 1317 East Third Street, Cleveland, O."

How the girl had learned that Simpson was on this car and how she smuggled her message on the poster which she hoped he would handle, Simpson did not stop to inquire. Dropping his paste brushes, he hurried to obtain from Harry B. Graham, the manager, a leave of absence, which was granted at once.

Simpson took the evening train for Cleveland, and said that before the sun went down on the day of his arrival there would be a wedding.

### OTTO HAUSERBACH.



Otto Hauerbach, the young author and lyricist, will have a full half dozen plays to his record the coming season. His adaptation of *The Three Twins* first brought him to the notice of the big producing managers. *Bright Eyes* then followed. *Madame Sherry*, which is now at the Colonial in Chicago, also owes its being to Mr. Hauerbach. His work for the season includes *The Girl of My Dreams*, in which he collaborated with Wilbur Nesbit of Chicago. This play was written for Joseph Gaites and will open early in August. A new play for Victor Moore, called *The Darling Doctor*, a new play for Julian Eltinge, opening in October, a serious drama, *The Debt Eternal*, and two farces of three acts each, are all from the pen of Mr. Hauerbach. The last four plays are written for A. H. Woods. The Victor Moore play is for Frazee and Lederer, opening at the Cort Theatre, Chicago, Aug. 22.

### STRANGE MURDER IN ENGLAND.

Wildon Anderson, known on the stage as Atherton, was murdered on July 16 in a middle class bathhouse in Battersea, London, under peculiar circumstances. Of the three flats in the building, two were empty, the basement undergoing repairs and the second floor occupants being away. Miss Elizabeth Earl, a teacher of elocution, aged thirty-two, occupies the first floor. Anderson, who was in the habit of visiting Miss Earl, was seen to scale the garden wall at the rear of the flat and to enter the basement, where he apparently exchanged his boots for a pair of carpet slippers. His body was found on the stairs by a passerby. In his hand was a cable twisted into the shape of a life preserver. Anderson's son was at the time in Miss Earl's flat. The assailant is supposed to have been a man who escaped over the garden wall, but who has not been traced.

### FREDERICK KERR'S OPINION.

Frederick Kerr, who played in Billie Burke's Mrs. Dot company in New York, is quoted as saying that American audiences are more spontaneous than British audiences are. According to his opinion, Americans can't be kept away from the theatre, while English can't be kept in the theatre. His preference is plain. No wonder, then, that he longs to return to the Western Hemisphere. Art thrives on appreciation.





VIOLA ALLEN

Pictured in a Favorite Recreation on the Sound, Near Greenwich, Conn

## STAGE NEWS IN LONDON

## SOME THOUGHTS ON THE NEWLY PROJECTED BRITISH LITERARY ACADEMY.

Benefactor of the National Shakespeare Theatre—The Shakespeare Memorial Performances—The Future for London Opera—La Habanera at Covent Garden—Plays and Players in London and the Provinces.



JEAN AYLWIN

(Special Correspondence of The Mirror.)

LONDON, July 25.—Although facetious persons have been making merry over the projected foundation of a British literary academy, they would do well to remember that there is much to be said on both sides—as Sir Roger de Coverley once remarked. Of the twenty-seven charter members, there is one eminent playwright, Sir Arthur Pinero, amid a number of famous novelists, poets and literary critics. It may be that this is the lean period of the literary crop, as acorns are only too ready to say. It may be that the great Victorians, Tennyson, Browning, Carlyle, Thackeray, Dickens and the rest, took their mantles up to heaven with them. It is quite true that standing in the midst of things, we find it difficult to name contemporaries who can be measured by the same scale that measures the creators of A Becket, Norbert, Becky Sharp, and Oliver Twist; we do not see the same breadth, the same sympathy. On the other hand, who shall say that we do not find a keener, a more vivid analytic power? Naturally the spirit of 1910 is not the spirit of 1850. If the two were identical, clocks would be superfluous ornaments. It may be contended that we do not esteem the members of this projected academy as the contemporaries of the Victorians esteemed them. All of which may be true without being any reason for ridiculing a British academy founded in 1910. These present members are men of perception, men of achievement, men of reputation. To them may safely be intrusted the delicate task of carving out the first stone in the edifice. They will proceed conservatively. They have not admitted George Bernard Shaw, Gilbert Keith Chesterton, nor Rudyard Kipling to their hall of fame, although all of these men will, in time, receive appointment. In a sense, these candidates are bearers of the free lance, wielders of the iconoclastic hammer, but undeniably they have done our literature a service—spectacular but substantial. A literary academy can accomplish much. It sets a dignified standard for judgment, crystallizes opinion, and throws a light on trodden paths at least. Although evoking a full body of academicians with their traditions and rules ready made, is somewhat less usual than rubbing Aladdin's lamp and conjuring up a full-fledged university, there is no reason why the one should not succeed in England as the other has succeeded in the United States.

The rewards to founders are not always so immediate as that to Carl Meyer. In March, 1909, at the Mansion House, London, a gift of £70,000 for the National Shakespeare Theatre was announced. At the time, the donor's name was not made public. Now, it is generally supposed that Carl Meyer, who was raised to the baronetcy last June, gave the money, for he was officially referred to as a leading supporter of the undertaking. He was born in 1851 and was educated abroad. He is a director of the National Bank of Egypt and chairman of the London Committee of the Beers.

The Shakespeare Memorial performances begin to-day at Stratford-on-Avon. During a season of three

weeks, F. R. Benson and his company present nine Shakespearean plays, the prize play, The Piper, and Masks and Faces. Hamlet will twice be presented in toto, each presentation requiring two consecutive performances.

The grand opera developments that have resulted in a compact between the Metropolitan and Drury Lane, are much to the advantage of the British metropolis. By this arrangement London will hear a succession of songsters that is almost unprecedented in the history of English opera: Melba, Farrar, Garden, Cavalieri, Fremstadt, Schumann-Heink, Aida, Mignon, Nevada, Homer, and Caruso, Chaliapine, Dalmores, Smirnov, Amato, Scotti, Glibert, and Hinckley. While Mr. Beecham does not offer so much in return by way of soloists, scenery and properties, he may send to New York the Russian Ballet from the Imperial Opera at St. Petersburg. This company of ninety artists, recently appearing in Paris, have never yet been lured across the Atlantic. In addition to this possibility, the compact involves the certainty that the Metropolitan will not have to face Mr. Beecham as a rival in New York.

Although Mr. Beecham is a newcomer as an operatic manager, he has been astonishingly successful in London and might disconcert the Metropolitan in New York. He is the son of Joseph Beecham, the pill manufacturer, and has conducted opera for two seasons in London. Last Winter he gave Elektra its English premiere at Covent Garden, and produced several other new operas at His Majesty's.

Last week, Covent Garden heard its one operatic novelty of the season, La Habanera, by Raoul Laparra. He is said to be the youngest composer ever accorded a hearing at the royal opera. It is to be hoped that as he advances in age, Senor Laparra may not find life such a gloomy affair as his work seems to indicate. His opera is a convention of the horrors, decked in sable trappings, shot with the green light of jealousy, and accompanied by all the inarticulate sounds of chill tragedy. Artistically as it was staged and sung, La Habanera can hardly be popularised for those who do not enter gleefully into suicide pacts and self-annihilation clubs.

The Veil is a very different matter. Dr. Frederick Cowen has set to music parts of Robert Buchanan's The Book of Orm, for the Cardiff Musical Festival on Sept. 30. The soloists will be Madames Agnes Nicholls and Kirkby Lunn, and Messrs. Walter Hyde and Herbert Brown.

Giuseppe Puccini's new opera, The Girl of the Golden West, will be produced at Covent Garden in May. Madame Destina, connected with the history of Madame Butterfly at the same place, has been secured for the title-role.

Jean Aylwin is now on her way across the Atlantic to join the American company in Our Miss Gibbs. She left the Gaiety, where she has been in the English company presenting the same play. Irene Vanbrugh, after appearing in A Bolt from the Blue, will also play The Imposter, by Michael Morton and Leonard Merrick. Charles Hawtreys has secured Inconstant George as a constant member of his repertoire. Mr. Frohman has made this concession because he regards Mr. Hawtreys as the only actor in London capable of playing the part as it should be played. Gladys Unger is scheduled to do the English version of Le Bois Sacre some time this Winter. The original comedy is by De Caillavet and De Flera.

L. V. Shipman's play, D'Arcy of the Guards, is announced as George Alexander's next production at the St. James Theatre. At the Lyceum, Herbert Sleath will revive Milton Royle's A White Man, known in America as The Squaw Man. This play has recently made a successful tour of the provinces. The Man from Mexico, a three act farce by A. J. du Souchet, will open the Strand Theatre (née Waldorf Theatre) on Sept. 10. The Speckled Band will wriggle over to the Globe on Aug. 8, after Glass Houses has pulled down the curtain there. The curtains of Glass Houses will ascend again later, disclosing an interior even more brilliant than before. The Man from the Sea, piloted by J. E. Vedrenne, will come ashore in the middle of September. This is a romantic comedy by William J. Locke, the principal parts being assigned to Robert Lorraine and Cecilia Loftus.

The producer of The Man from the Sea is one of the company of speculators who are gambling on French importations. They have the option on the English rights of all new plays by a number of French dramatists. This is taking a long chance on possibilities, because usually the thing that gives a modern play its ephemeral success is some turn local in time or place. Now, usually what is exclusively Parisian in spirit has to be cut from London reproductions either from necessity or from expediency. This operation usually leaves the favorite shorn of her charm. She languishes in a cold, unsympathetic clime, and goes into a rapid decline. On what rate of mortality, Mr. Vedrenne and his company figure out their insurance schedule, the public is only permitted to guess.

"Clementina," the novel by A. E. W. Mason, has been dramatised by George Pleydell; special music has been written by Ida Lehmann; costumes are to be designed by Tom Henslowood, and H. B. Irving is to play the role of Charles Wogan. Although Mr. Irving is not historically accustomed to rescuing princesses, he should make a brilliant beginning in this episode with the lovely Clementina.

Seymour Hicks, it is announced, will soon present The Battle of Bosworth scene from Richard III, at the Coliseum, assisted by no less than 180 "troops." This preparatory to his venture in the play as a whole.

J. M. Barrie handed out A Slice of Life at the St. James on July 23. The foolery of the one act is delightful. The exposition of the plot is accomplished by means of a telephone into which the characters pour their life histories. The denouement, in which the hero and the heroines confess that they never really had dark pasts and can't endure keeping up the deception, is Barrie at his best.

JASPER.

## CHARLOTTE CUSHMAN AS HAMLET.



Charlotte Cushman was the first American actress who could warrant the somewhat abused title of "great." In her own day certainly she was unrivalled, although recognition of her abilities came only after the sturdiest work. Not until she had achieved fame in England did she attain prominence in this country. She was born in Boston on July 23, 1816, and died in the same city on Feb. 18, 1876. Encouraged by Macready, she went to England in 1844, and before she returned five years later, had left her apprentice days far behind. Her theatrical career closed in the Spring of 1875, when she played Lady Macbeth in the Globe Theatre at Boston. Her last years were shadowed by her struggle against a cancer.

The splendid determination and indomitable energy that characterized Charlotte Cushman, lent to all her impersonations a spirit and virility which took the color out of other characters on the stage unless they were played with more than ordinary skill. For this reason, she was greatest in the roles that require fiery force and vivid contrasts, such as Meg Merrilies, Nancy Sykes and Lady Macbeth. For this reason, too, she played male roles with astonishing success; chief of these were Romeo, Claude Melnotte, Cardinal Wolsey, and Hamlet. George Vandenhoff, who used to play Macbeth to Charlotte Cushman's Lady Macbeth, speaks rather disparagingly in his memoirs of the female Hamlet. To his way of thinking, it lacked masculine conviction. Others, however, admired the performance for its entire satisfaction to the eye and gratification to the mind. She had a commanding figure and delivered the lines with incomparable expressiveness. Her work, we may be sure, was not crude, and compared favorably with many male Hamlets. Charlotte Cushman's fame, of course, rests on her success in powerful feminine parts. She was recognized abroad as well as at home as one of the greatest of histrions, and the honors paid to her here on her retirement were among the most notable ever accorded a player.

## THE "MOST POPULAR" PLAYS.

"We have had lists of the best hundred books, the best hundred novels, the best hundred poems, but there does not seem to have been any great desire hitherto to prepare a list of the best hundred plays," says Albert Ellery Bergh in the *Columbian Magazine*. "Some years ago the editor of an Australian magazine undertook to prepare a list of the best hundred plays, allowing one play to each of the selected dramatists. A few months ago THE NEW YORK DRAMATIC MIRROR published a similar list selected by Howard Herrick, and afterwards THE MIRROR undertook to decide by the law of average what in the opinion of its readers were the twenty-five most frequently acted plays. In a recent issue of THE MIRROR announcement is made of the winner of the competition. The winner is Aida Rivers, whose list contained twenty-one of the plays which by consensus of opinion the readers of THE MIRROR have decided to be the first twenty-five most frequently acted plays in the United States."

Mr. Bergh quotes the names of the winning plays and adds: "A strange list, indeed! I trust that no one will take this list as an evidence of the status of dramatic culture in this country, for be it remembered that the word 'popular' covers a multitude of inanity. Moreover, this is essentially a list that is popular in the one-night stands, and in small towns where the ordinary stock company of theatrical commerce endeavors to cater to the middle class element of small communities."

Mr. Bergh suggests that the editors of THE MIRROR or some of its scholarly readers prepare a list of the best hundred plays. But what number of persons can agree upon such a list?





# PROFESSIONAL DOINGS



Love Among the Lions, by William Gillette and Winchell Smith, opens at the Garrick next Monday night.

James Arbuckle, father of Maclyn Arbuckle, was knocked down and bruised late Wednesday afternoon by an automobile. Mr. Arbuckle's home is in St. Louis.

Bessie De Vole will be the Yama Yama girl in the Eastern Three Twins company next season. For the Western company in Three Twins Minnie Allen has been engaged by Joseph Gaites for the prima donna role.

Gus Hill will send out a new edition of Happy Hooligan this season. With the production will be the Chanteclaire Ballet, a European importation.

Arthur Maitland has been engaged by David Belasco for one of the leading roles in *Is Matrimony a Failure?*

Edna Bruna has been spending part of her vacation time at Pittston, Pa., and part in the Berkshire Hills. Miss Bruna is credited with making a thrilling rescue of a child from drowning on July 28 at Lake Carey. She left Pittston for New York on Aug. 1 to commence rehearsals of *The Fortune Hunter*.

John M. Waller, of New London, Conn., has signed with The Fourth Estate company.

A new musical play, *For a Girl*, in which the English comedian, George Grossmith, Jr., will have the leading role, will follow Chanticleer at the Knickerbocker next Spring. Donald Brian in a new musical play will open the same house for the season of 1911-12.

The Coburn Players will give an open air performance of *Electra* in Bar Harbor Aug. 9, under society patronage. Several Boston society girls will take part in the Greek dances.

Crawford Kent, Florence Legarde, and Daisy Delmore have arrived from London to appear in *Our Miss Gibbs*.

Low Dockstader and his minstrels open their season in Red Bank, N. J., to-morrow night.

Henry Miller in *Her Husband's Wife* will open in Kansas City Sept. 5. He will make a tour to the Pacific Coast. On his return East Mr. Miller will appear in a new production.

John Brammhall will be a member of Lillian Russell's company in *In Search of a Sinner*. Mr. Brammhall was last season in Mabel Tallaferra's company and this Summer has been doing stock work.

Corse Payton has engaged Kirk Brown for four weeks at the Lee Avenue Theatre in Brooklyn. The opening event was *The Boys of Company B*, on Aug. 1. The company includes Marguerite Fields, William Canfield, Harry Stafford, Frank Fey, Harold Chase, Harry Leland, James Brown, John Yeager, Robert Livingston, Margie Dow, Emma De Weale, and Blanche Foster.

A vaudeville entertainment was given recently at the Arverne Pier Theatre, Arverne, N. Y., for the benefit of the Sanitarium for Hebrew Children at Rockaway Park. The entertainment was arranged by Lew Fields and Lee Shubert. Many of the Shubert and Fields stars contributed to the event.

Mr. and Mrs. W. B. Fredericks (Wanda Ludlow) have signed with The Blue Mouse. Mr. Fredericks will manage the company and Miss Ludlow will play the title-role.

Manager W. F. Mann, who has secured B. C. Whitney's original production, *A Broken Idol*, gives the entire company a week's outing this week at Michigan City, Ind., during rehearsals. The company left Chicago by boat to return to Chicago Aug. 14, when it will open at the National Theatre for a week's engagement. Manager Mann will defray all expenses, including transportation and hotel bills. The company has been rehearsing at the Bush Temple Theatre in Chicago, under the direction of Gus Sholke, B. C. Whitney's general stage director.

Frank Curson, the London theatre manager, was married July 25 to Isabel Jay, of The Balkan Princess company. Mr. Curson collaborated with F. Lonsdale in producing *The Balkan Princess*.

The *Theatre Magazine* for August is full of handsome pictures and readable articles. Prominent among the latter is a characteristic chat with Mile. Polaire, the French artiste. Another interesting article gives a complete history of Ibsen's

drama, *The Doll's House*, from the time it was first produced in 1879 in Copenhagen. A sketch entitled *Rehearsing with the late Sir Henry Irving* makes entertaining reading, and there is some account of Reno—"the refuge of restless hearts"—as a theatrical town. Hettie Gray Baker writes of the religious spirit in recent plays, giving excerpts from *The Servant in the House* and *The Passing of the Third Floor Back*, etc., and Randolph Hartley describes the splendid home for veteran German players, built on the outskirts of Weimar by Maria Seebach. Leonard Liebbling writes in humorous vein of the criminal tendencies in musical composers. There is another sketch of Josephine Preston Peabody, who won the prize for the Shakespearean memorial play, and also some account of Avery Hopwood, the author of *Clothes and Seven Days*. Willis Steel writes entertainingly of a famous supper which Balzac gave to the Père Goriot company, and Harry Mawson gives a description of a unique performance in ancient Hebrew.

Marie Dressler will resume her run in *Tillie's Nightmare* at the Herald Square Theatre, Aug. 11.

Elouina Oldenstie has signed with Ben Kahn to play the part of Mrs. Chilton in Alice Ives' dramatization of *Beulah*. The company opens its season on or about Aug. 30 in Trenton, N. J.

Maude Odell (Doremus) has returned from Berlin and is at her mother's home in Beaufort, S. C., for a visit before beginning her rehearsals in Theodore and Co., for which she has been specially engaged by Henry W. Savage.

Jane Tarr has joined the Nancy Boyer company now rehearsing at Canton, O.

Mortimer Kaphan's Players, including Mortimer Kaphan in his realistic portrayals of Charles Dickens' characters, has been especially engaged for a series of entertainments at prominent Summer hotels, including Bar Harbor and Newport. Mr. Kaphan will also be supported by Robert Irving, Anna Walcott, and E. Parks.

Constance Crawley and her Players opened their tour at the Lake Placid Club, Essex County, N. Y., July 27, presenting a series of open air productions of Shakespeare's plays. She will play *As You Like It*, *Romeo and Juliet*, *Taming of the Shrew*, *A Midsummer Night's Dream*, and *Twelfth Night*. The company comprises Arthur Maude, William Owen, William McConnell, and twenty-two others. The tour is under the direction of A. R. Sanders.

Guilmera, the Spanish dramatist, whose works heretofore have been in tragic vein, has just written a comedy, which has been produced with great success in Barcelona. Marburg and Gillpatrick have the play in hand for an English version.

*The Girl and the Drummer*, a musical version by Augustus Barrett of *What Happened to Jones*, will be one of W. A. Brady's early productions. Charles Grapewin, Anna Chance and Vera Michelenia will appear in the play.

The title of the play which will reopen the Hackett Theatre has been changed from *High Life in Jail* to *The Simple Life*. Walter Jones has been engaged to support Charles Ross in the piece.

M. Wania, the Russian dancer now appearing in *The Follies of 1910*, has been the recipient of several medals from royalty in Europe. His three chief possessions in that line consist of a medal from the King of Denmark, one from Prince Ouroussoff of Russia (consisting of one hundred diamonds), and a gold medal as champion dancer from the Russian Dancing Association.

Charles Scribner's Sons announce the second large edition of Edwin Milton Royle's new novel, *The Silent Call*. It is mentioned by the *Boston Globe* as fifth of the ten best sellers. As the book is only a few days old there must have been some response to the Call.

Millie Liston, after an absence of seven years from the stage, will return next season, joining in the Bishop's Carriage, in which her husband, Hudson Liston, is a feature.

Zoe Barnett, who has been selected to play the principal soubrette role in the Leo Dietrichstein-Vincent Bryan-Arthur Bryor musical comedy, *Jinga Boo*, which John Cort will produce and present in New York in October, has been engaged by Harry Askin, by special arrangement with Mr. Cort, to create the soubrette

role in *The Sweetest Girl in Paris*, which will receive its premier performance at the La Salle Opera House, Chicago, on Aug. 21. Miss Barnett will return to New York for rehearsals of *Jinga Boo* the last week in September.

Priestly Morrison has been engaged by A. H. Woods to stage his dramatic productions for this season.

Lucille Savoy, who has for some weeks been confined in a hospital at Pittsburgh, Pa., suffering from a nervous breakdown, has entirely recovered, and resumed work. Miss Savoy is again meeting with the same degree of success that marked her former appearance in vaudeville, presenting her original Parisian Art Singing and Posing novelty act. Norman Jefferys is booking the feature.

J. J. Callahan, who has won a name for himself in vaudeville, has in preparation a new comedy acrobatic act, entitled *Butchers' Dull Day*, which he will shortly present. The vehicle serves to introduce six well-known people—two women and four men. The company will be known under the title of J. J. Callahan and Company.

Joe Welch, who has been appearing this season in vaudeville in a sketch called *At Ellis Island*, will star next season in *The Land of the Free*, by William C. De Mille. Mr. Welch will be under the management of Cecil B. De Mille.

Hattie Williams returned from Europe Sunday. Sydney Ellison, who is to stage a number of musical plays for the Shuberts, and Mrs. Ellison (Kate Cutler) were passengers on the same boat, the *Baltic*.

Grace Morrissey, the sixteen-year-old daughter of James W. Morrissey, the author and operatic manager, will appear in one of Daniel Frohman's productions next season. Miss Morrissey has been studying for the stage during the past year.

Among the English players who returned to America this past week to appear in various American productions were Fred Wright, last seen here with Edna May in *The School Girl*; Ernest Lambert, of "Hello, People," fame in Havana, and Molly Lowell and Julian James, of the Gaiety Theatre, London.

After an absence from his former position of several years, J. Stallings left Biloxi for New Orleans, where he will again enter the field of vaudeville.

John T. Kelly has been re-engaged by the Lieblers as principal comedian in support of Mabel Hite in *A Certain Party*. Mr. Kelly's role is that of a New York politician.

Sarah Truax is to return to the stage as Lady Elynne in John Cort's production of *Lady Windemere's Fan*. Previous to her retirement and her marriage to Charles S. Albert, of Minneapolis, she was starring in *The Spider's Web* under John Cort's management. Her earlier engagements have been in *Man and Superman*, with Robert Lorraine, in the all-star revival of *The Two Orphans*, in *The Eternal City*, and with Otis Skinner in *His Grace de Grammont* and a number of Shakespearean plays.

Edward E. Rose rescued his companion, Mr. Koch, from the Fox River, Wisconsin, recently. In making the landing from their launch at the Princeton locks, Mr. Koch slipped into the torrent. Mr. Rose is the author of *The Way to Kenmare*, which Andrew Mack played, and of the dramatization of several historical novels like *Richard Carvel* and *Janice Meredith*.

A. Allan Campbell has been engaged for Lew Dockstader's Minstrel company for next season.

On account of Mabel Hite's illness her season in *A Certain Party* must be postponed. Miss Hite is suffering from a partial paralysis of the optic nerve. She was to have opened at the Comedy Theatre Aug. 15, but it is not probable that she will be able to do so before October.

William Morris has added the Lincoln Theatre, Worcester, Mass., to his circuit. J. Aldrich Libbey, of Libbey and Trayer, is again singing one of Charles K. Harris' publications. This composition, "My Sweetheart's Favorite Waltz After the Ball," is peculiarly appropriate to Mr. Libbey, as he was the singer who Charles K. Harris states was the originator of the real "After the Ball" furor, and who since, seventeen years ago, has been generally acknowledged to be responsible for this hit. Mr. Libbey's success

with "My Sweetheart's Favorite Waltz After the Ball" at the Prospect Venetian Gardens, Brooklyn, was little short of "a riot."

Thomas Murphy, who has sung at the Theatorium, New Philadelphia, O., for the past six months, has joined the John Vogel Minstrels, and will join them in a few days.

Florence Ellsley, of Ellsley, Ottke and Ellsley, who has had much success in the South as Sally in their dramatic sketch, *His Last Race*, was taken suddenly ill with malaria at Shreveport, La., July 7 and has been confined to her bed ever since. They were forced to cancel all of their time. They were booked by Billy Ellwood, whose circuit they are playing. Miss Ellsley is slowly improving.

Mindell Kingston, of *The Follies of 1910*, has announced her intention of making a lecture tour. She will describe the trip which she and her husband, John World, made around the world. Forty-two Thousand Miles of Vaudeville is the title of her talk.

The Sisters McConnell have been engaged as a special feature by Mr. Ziegfeld for *The Girl in a Kimono*, now in its sixth week at the Ziegfeld Theatre, Chicago. The girls are now in their second week and have proved an attractive feature and are being received with much favor.

James W. Castle is busy directing the rehearsals of the two Graustark companies and in the Bishop's Carriage, which will be among some of the attractions under Baker and Castle's management the coming season.

J. H. Lewis, Billy Lackaye, Charles Bartling, Chrystal Benson and Violet Reed are cast for the principal parts in *Graustark (Southern)*, which is rehearsing and will open the season at Allentown, Pa., Aug. 17.

Myra Ketcham has just closed in Salt Lake City, where she has been in stock the past season, her third season there. Miss Ketcham has been engaged by C. C. North for his stock company in Oklahoma City, Okla., opening Sept. 18.

Hudson Liston, Harry L. Minturn, John Burkell, Charles Wilkinson, Horace Clark and Harry Hearn have been re-engaged for in the Bishop's Carriage, which will open Aug. 20. Isabel MacGregor and Millie Liston have signed for the same company.

After several years devoted to stock work, H. Percy Meldon, the well-known stage director, has declined an offer from Manager Percy G. Williams for a third season at the Crescent Theatre, Brooklyn, preferring to establish himself in New York as a "free lance" producing director. His permanent address is Room 527, 1402 Broadway.

Adele Cheridiah, Billie Burke's protegee, will have a role in Charles Dillingham's musical production of *The Girl in the Train*.

Julian Mitchell will continue for two years longer as general stage director for F. Ziegfeld, Jr. A contract to that effect has been entered into.

George Nash, late of *The Harvest Moon*, will play the leading role in Charles Klein's new play, *The Gamblers*, which comes to production in October.

Cohan and Harris have already sold \$10,000 worth of tickets for the great theatrical field day in aid of the Actors' Fund at the Polo Grounds, New York city, Friday, Aug. 19. The entire theatrical profession has volunteered aid to the field day and the amusement world that afternoon will turn out en masse. The programme will be all star and unparalleled in originality and interest.

The Western Arcadians company, which opens in Chicago in September, will have a number of the principals who appeared in the original London company during its two years' run at the Shaftesbury Theatre. John Osborne, Gilbert Childa, Marie Shields, all English players, will have the roles played in New York by Frank Moulton, Percival Knight, and Connie Ediss, respectively. Alice Russon, an American, will have Julia Sanderson's role. Ruth Thorpe and Vernon Davidson are also in the cast. The New York production will go to Boston after its present four weeks' re-engagement at the Knickerbocker.

In Milwaukee, Wis., on July 27, Mrs. Jennie Chamberlain secured a divorce from Riley C. Chamberlain. It was granted by Judge L. W. Halsey.



# PLAYS OF THE WEEK

As You Like It was presented on July 25 by the Coburn Players at Columbia University with this cast:

Frederick	George Currie
The Banished Duke	Frank Peters
Jacqueline	William Arnold
Amiens	William Raymond
A Lord	William Arnold
Le Beau	Charles Henderson
Charles	Charles Fleming
Oliver	Cecil Magnus
Jacques de Boys	Mr. Coburn
Orlando	Roydon Erynn
Adam	Augustin Dunne
Touchstone	J. J. Kennedy
Corin	Walter J. Connolly
Sylvius	Roydon Erynn
William	Mrs. Coburn
Rosalind	Amelia Barlow
Celia	Theodosia de Coppet
Phoebe	Alice Wilson
Audrey	

Shakespeare under the greenwood tree is more or less the subject of cynical mirth for persons who like to laugh at innocent fads and follies. The book of verses underneath a bough loses its charm for them when they have to share it with inquisitive caterpillars and others. At times, it must be confessed, these iconoclastic persons are right; the *de fresco* drama becomes more romantic than agreeable when devotees foregather in a little grove guiltless of Summer sephyras and tenanted by ravenous mosquitoes. It isn't so amusing to frighten the animals and kill them up in their native and assigned dwelling places, especially if you want to hear what the actors have to say. Then, the breeze that whispers intermittently in the tree-tops drops little relief to the crowd gasping below. Still these discomforts are only a fair exchange for those that go with upholstered seats and active electric fans.

This is rather an extreme view of the case, for, after all, the presentation of *As You Like It* by the Coburn Players at Columbia on one of the hottest evenings of the Summer had its compensations. The entertainment was designed chiefly for the hordes of Summer students who have come for a draught at the fountain of wisdom, or of oblivion—perhaps it amounts to the same thing. As Touchstone said, travelers must be content. The travelers in this case had much to content them. The comedy, which had been judiciously cut to a two-hour limit, was presented with sufficient charm to please the audience that filled the grove.

As *You Like It* is no midsummer night's dream for the actors. When the mercury has been skylarking around in the nineties for a day or two, the interpretation of Shakespeare takes as much perspiration as inspiration. Although the players gave what they had, the performance left a haunting sense of something missing. A competent and careful presentation, it still lacked the mysterious elements that would make it more than competent and careful. With two exceptions, the roles were assumed without distinction, though not without intelligence. These exceptions came when one would be least likely to look for them. Adam and William, two roles assumed by Roydon Erynn, were marked by more than faithful endeavor; there was sincerity of feeling and spontaneity of expression. William's vivacity was as refreshing as a real breeze, and his exit after his passage with Touchstone was executed with the right spirit. Another actor who gave promise of some capability, although he had slender opportunity to show it, was William Raymond, who impersonated one of the exiled lords. His mellow, sonorous voice and his pleasing stage presence are his chief assets. Perhaps a third should be added to these two—J. J. Kennedy as Corin, whose husky chuckle was really infectious.

Most of the scenes moved with commendable zest. Mr. and Mrs. Coburn did their best work in the forest courtship which forms the comic climax of the play. Orlando's enthusiasm for the mock Rosalind and his semi-forgetfulness of Ganymede's supposed personality were well simulated. Touchstone was supplied with some good stage business during the scene of his entrance into Arden. George Currie, although he addressed his comrades and brothers in exile with some expressiveness, impersonated the tyrannous Duke with more effect. Amelia Barlow played Celia lightly and easily, comparing favorably with Rosalind.

Though simply staged, according to open air requirements, the pictures were prettily arranged. The costumes for *As You Like It* lend themselves to the woodland background, with the possible ex-

ception of the bridal roles in the last act. The sheen then of much white silk and gold trimming was rather incongruous, especially as the bridegrooms appeared in everyday raiment, without so much as the addition of a buttonhole bouquet. The ends of acts were indicated by the simple device of turning off the calcium lights, leaving the stage dark. The moon meantime had not risen high enough to dispel this gloom nor to respond to Orlando's apostrophe to the queen of night. Shakespearean songs, set usually to old English melodies, were introduced gracefully in the sylvan scenes; their effect when sung at a distance was particularly pleasing.

As a whole the performance was conscientious and intelligent enough to repay both the Summer students and the year-around New Yorkers for their attendance.

## AT THE THEATRES.

**KNICKERBOCKER.**—The Arcadians, the tuneful musical comedy of Arcady, which enjoyed a long run last season, dividing its time between the Liberty and Knickerbocker theatres, reopened at the Knickerbocker last night for a four-weeks' engagement. Mary MacKidd, a Canadian girl, has replaced Audrey Maple in the cast. H. E. Gulliver is also a newcomer in the production. Otherwise the cast remains the same, including the favorites: Julia Sanderson, Percival Knight, Connie Ediss and Frank Moulan. Our Miss Gibbs, with Pauline Chase, Kitty Mason, Bert Leslie and Jean Alwyn in the cast, is the succeeding attraction.

**ACADEMY OF MUSIC.**—After a week's rest Minna Phillips, leading lady of the Corse Payton Stock company, returned to the company and appeared as Edna Earl in *St. Elmo*. Louis Leon Hall appeared as St. Elmo Murray, the part which he played in the production of *St. Elmo* given in Brooklyn by the Payton players last winter. Claude Payton, leading man, enjoyed a week's freedom from duty. Grace Fox, Joseph Girard, Mrs. Charlotte Wade, Daniel, George Storrs Fisher, Ethel Milton and all the other favorites were in the cast. So far this season Mr. Payton's productions have necessitated a large cast and elaborate scenery, both of which have been furnished. This week, *The Great Di-*

**ASTOR.**—Seven Days is now in its tenth month, the sole survivor of this year's Broadway successes.

**JARDIN DE PARIS.**—Ziegfeld's *Follies* of 1910 still attract those who seek a cool place for a Summer's evening. New features are being added constantly.

**NEW AMSTERDAM.**—Girls, atop the New Amsterdam Theatre, lives up to its reputation of being the "whirliest, girliest and twirliest" entertainment seen for some time. Joseph Cawthorne and Maude Raymond, the chief funmakers, offer many laughs in an evening.

**CASINO.**—For a humorous review of the doings on Broadway during the past Winter the visitor will find a concise story of Broadway's activities at the Casino, where Eddie Foy and Emma Carus head a company of over one hundred people in the musical melange, *Up and Down Broadway*. Adelaide, the graceful little dancer, who within the past two years has become a big favorite along the Great White Way, is another aid to the success of the review.

**LYRIC.**—The Cheater and Louis Mann still hold the boards at the Lyric. William Brady, who has just returned from abroad and who is responsible for the production of *The Cheater*, witnessed a special performance of the piece Sunday afternoon.

**BROADWAY.**—The Summer Widowers are cavorting yet at the Broadway, all unconscious of what "The wild wives are saying." The Summer Widowers are destined to become Winter widowers, for the play will continue at the same place till the new year.

## PLAYS OUT OF TOWN.

Several new plays have recently been produced out of town. At Hartford, Conn., on July 25, the Hunter Bradford Players presented *A Woman Like You*. This work, by Robert Hunter and Emerson Taylor, is spoken of as a sensational love story. Henry Kolker plays the part of Adrian Marlowe.

The Man's Game, a political drama by

G. Hembert Westley, was given its premiere at the Majestic Theatre in Boston on July 25. The heroine, a Wellesley College graduate, returns to her home in Colorado to take a hand in local politics and to rescue the innocent hero from durance vile. She thwarts the selfish machinations of her guardian, marries the hero, loses her fortune, and, perhaps, continues her work in the Salvation Army.

The Bingville Bugle, which was presented at the American Music Hall in Boston on July 25, is a combination of humor and melodrama, by Newton Newkirk. Report speaks highly of the clean comedy of the first two acts and disparagingly of the strained conventionalism of the other two. The acts are not well proportioned, the first being over twice as long as the last.

In the Majestic Theatre, of Milwaukee, the Alhambra company presented *The Rejuvenation of John Henry* on July 25. It is a farce by Owen Davis, built on the theme of the miraculous restoration of youth. Aside from a few faults of initial performance, the play is said to move with spirit and with real comedy.

## BARGAINS IN CAST OFF DIVINITIES.

How are the mighty fallen! National and local deities, once the cynosure of all eyes in the Hudson-Fulton parade, received scant attention when sent to the block at the warehouse to which they retired after their triumphal advance through the city. You might suppose that people would fall over themselves in bidding for a monopoly of Good Luck, but the vast city full were asleep to their opportunities, and the humiliated personage went begging. For a paltry \$13, a purchaser acquired Good Luck, to have and to hold until he gets tired of it.

The sale of Uncle Sam for \$4 was little short of desecration of the flag. The stripes on his trousers have been worth countless times that amount to the national publicity department. He took this less majestic stoically, perhaps considering it a matter of foreordination.

Although the trappings of royalty fared little better than the garb of the republic, the Queen of Sheba came to this spiritual guillotine with all the fortitude of Marie Antoinette on the scaffold. Her market value was \$18.

The mermaids, had they been susceptible to the alteration of their social status, could have swum in their own tears of mortification. It had been a happier fate to moulder on in the oblivion of the warehouse than to come forth to garish day for such ignominious treatment at the harsh hands of greedy commerce. To those in whose ears have once rung the acclamations of the great white way, the plaudits of the prairies and other trans-Mississippi deserts can mean little.

The Meistersinger, leading the list at \$62.50, can find little comfort in such a barren victory. He may only reflect sadly that the path of the pageant leads but to obscurity.

## HENRY MILLER HURT.

As a result of an automobile accident, Saturday, Henry Miller is lying ill at his country home in North Stamford, Conn. One of his ribs is broken and his body is severely bruised. He is encased in a plaster cast. Mr. Miller was driving his automobile over a country road freshly smeared with oil when his car skidded. It struck an obstruction and threw Mr. Miller thirty feet against a stone wall. His doctor does not consider his injuries serious.

## CLEVELAND'S EXCHANGE ALL RIGHT

Certain disgruntled vaudeville performers have recently been trying to cause trouble for W. S. Cleveland's exchange by filing complaints with the Commissioner of Licenses. Friends of Mr. Cleveland will be glad to know that on Saturday, July 30, the commission dismissed the complaints after investigation as not sustained by the facts.

## MUTT AND JEFF.

Gus Hill, who is well known for his musical comedies, such as *McFadden's Flats* and *Happo Hooligan*, based on newspaper cartoons, will launch another such musical comedy based on the cartoon of Mutt and Jeff. The attraction will open late in October.

## THE AMERICAN CHANTECLER.

Maude Adams will open in Chantecler at the Knickerbocker Theatre in January. Charles Frohman has secured a lease of the Knickerbocker Theatre for two years, during which he will furnish all the attractions.

## NEW HENRY ARTHUR JONES PLAY.

Henry Arthur Jones, the English playwright, has signed contracts with the Authors' Producing Company, through Charles Klein, whereby Mr. Jones has agreed to deliver to the Authors' Producing Company in November next a new play, which will be produced and presented in New York during the holidays. This will be the second play that will be produced by the authors' organization, the first being Charles Klein's *The Gamblers*, which will be presented here in October.

In compliance with the policy of the independent company, Mr. Jones will come to America to produce his play in person in conjunction with Mr. Klein, who is the general producing manager of the company.

Charles Frohman has had the call on the plays of the celebrated English author in the past, but in signing this agreement with the Authors' Producing Company it is expected that organization will command his output for the American market after this year.

Mr. Klein announces that contracts with several other prominent playwrights will be made at an early date.

## WILLIAM BONELLI FOR MADAME X.

Henry W. Savage has engaged William Bonelli for the role of M. Floriot in *Madame X*. Mr. Bonelli is credited with having played more varied and also a greater number of parts than any other actor of his years in America. He has starred in a Shakespearean repertoire that included *Hamlet*, *Othello*, and *Romeo*; he was a featured member of *The Follies* of 1900, and also of the song revue, *The Mimic World*, at the Casino, while his work in serious modern drama has included engagements as leading man for *Mary Manning*, *Nance O'Neil*, and *Hilda Spong*. Supported by Rose Stahl, he also toured for several seasons as a star in the light comedy field.

## TERWILLIGER AND JOHNSTONE.

Two former *Mignon* men, George Terwilliger, of the business department, and Calder Johnstone, of the vaudeville department, have organized a press agency bureau, with offices in the Longacre Building. These enterprising young men, who are widely known among the profession, have already given evidence of their earnestness and of their ability in their new work.

## THE SQUAW MAN CONTINUES.

The Squaw Man will be presented in the East this season under the management of the Wills Amusement Company, who will also send out two companies in *The Lost Trail* and a new farce with music entitled *All Charley's Fault*. This will mark the sixth season of *The Lost Trail*, which has been a popular success on the road.

## SARAH HAS A GREAT-GRANDDAUGHTER.

By the birth of a daughter to Mrs. Gross, in London, July 20, Sarah Bernhardt has become a great-grandmother. Mrs. Gross is daughter of Maurice Bernhardt, Sarah's son.

## CURRENT AMUSEMENTS.

Week ending August 6.

**ACADEMY OF MUSIC.**—Corse Payton Stock in *The Great Divide*—361 times, plus 12 times.

**ALHAMBRA.**—Jeffries-Johnson Fight Pictures.

**AMERICAN ROOF.**—Vaudeville.

**ASTOR.**—Seven Days—39th week—306 to 313 times.

**BIJOU.**—Vaudeville and Moving Pictures.

**BROADWAY.**—The Summer Widowers—9th week—59 to 65 times.

**BRONX.**—Jeffries-Johnson Fight Pictures.

**CASINO.**—Up and Down Broadway—3d week—15 to 21 times.

**CIRCLE.**—Vaudeville and Moving Pictures.

**COLONIAL.**—Jeffries-Johnson Fight Pictures.

**COLUMBIA.**—Behman Show—4th week.

**FOURTEENTH STREET.**—Vaudeville and Pictures.

**HAMBURSTEIN'S ROOF.**—Vaudeville.

**HURTIG AND SEAMON'S.**—Vaudeville and Pictures.

**JARDIN DE PARIS.**—Follies of 1910—7th week—42 to 48 times.

**KEITH AND PROCTOR'S FIFTH AVENUE.**—Vaudeville.

**KNICKERBOCKER.**—The Arcadians—103 times, plus 1st week—1 to 7 times.

**LINCOLN SQUARE.**—Vaudeville and Pictures.

**LYRIC.**—Louis Mann in *The Cheater*—6th week—35 to 41 times.

**MAJESTIC.**—Vaudeville and Pictures.

**MURRAY HILL.**—Vaudeville and Pictures.

**NEW AMSTERDAM.**—Girls—8th week—38 to 45 times.

**SAVOY.**—Vaudeville and Moving Pictures.

**VICTORIA.**—Vaudeville—Matinee.

**WEST END.**—Vaudeville and Pictures.

**YORKVILLE.**—Vaudeville and Pictures.



# THE STOCK COMPANIES

Here is a portrait of Bert Lytell, who recently concluded a remarkably successful season of twenty-two weeks at Har-



manus Bleecker Hall, Albany, N. Y., as the head of the Lytell Stock company.

Kirk Brown, one of the most popular actors who has ever appeared in Brooklyn, will return as star at the head of his own company to the scene of his early triumphs next week, when he will begin a four weeks' engagement at Corse Payton's Theatre. The opening play will be Rida Johnson Young's, *The Boys of Company B*, which has never before been presented in stock in Brooklyn. During the four seasons that he was leading man of Corse Payton's company, Mr. Brown made a host of friends, and, judging by the heavy advance sale of tickets, the legion of friends whom he has in Brooklyn will be on hand in large numbers to greet him. Interest in the engagement will also centre in the first appearance in Brooklyn in several seasons of Marguerite Fields, whom Mr. Brown has engaged as his leading lady. She, too, was a Payton idol in the days of the old stock company.

Gus A. Forbes is operating in Duluth, Minn., at the Lyceum Theatre this Summer one of the best Summer stock companies in existence. As his leading woman he has Justina Wayne, who is to resume her second season soon at the head of Beverly of Graustark, while James Kylie MacCurdy, late star in *The Old Clothes Man*, and Kate Woods Fiske (Mrs. MacCurdy), the well-known character woman, are also in the company. The MacCurdys have been engaged by Mr. Forbes for the regular Winter season at the Gotham Theatre, Brooklyn, which starts early in September, continuing the policy that Mr. Forbes inaugurated last season of presenting only the best available plays there. Among the plays which Mr. Forbes has presented in Duluth this Summer are: *Raffles*, *Girls*, *The Great Divide*, *Merey Mary Ann*, *Old Heidelberg*, *A Navajo's Love*, and *Mrs. Temple's Telegram*. Of these the most successful with Duluthians has been *Sedley Brown's A Navajo's Love*. In addition to the regular work of playing in the company, Mr. Forbes has been acting as stage director, and in that capacity he has surprised the members of the company who were not aware of his versatility. The season of the Forbes Stock company will close at the Lyceum Theatre, Duluth, on Aug. 21, being preceded in there by Mrs. Fiske, who comes to Duluth for the day before Aug. 20. Arrangements are already under way for the opening of the Gotham season of the Forbes Stock company in Brooklyn, and Mr. Forbes will announce the roster of his company there in a few days. Evelyn Watson, who was with Mr. Forbes last season at the Gotham, is to return, as will Norman Wendell. Both players are with Mr. Forbes in Duluth for the Summer season.

The reigning attraction at the Hudson Theatre, Union Hill, is *Sherlock Holmes*. The management of the theatre issues weekly a neat little pamphlet of an-

nouncements and news. The librarian of the Public Library in Hoboken has requested the management to send a copy of the paper for the reading room of the library. At the close of the stock season the papers will be bound in one volume. The regular vaudeville season at the Hudson Theatre opens early in September.

Alice Washburn is playing characters with the Gardner-Vincent Stock company.

Florence Roberts will begin a limited Summer engagement in repertoire in the Euclid Garden Theatre, Cleveland, Aug. 8. Her opening play will be *The Strength of the Weak*.

Mr. and Mrs. Pete Raymond (Eda Von Luke) are making many friends as members of the Keith Stock company at Portland, Me.

Paul Scott, of the Paul Scott Dramatic Agency and Play Bureau, told a Missoula man this week that the demand for reliable men and women to fill good positions in Summer stock companies is greater than the supply. One of the features of the present opening season is the increasing demand among producing managers for actors who have graduated in that best of all practical training schools, the stock company. Brooklyn the past season supported no less than five good stock companies—the Gotham, the Bijou, the Crescent, the Lyceum, and the Lee Avenue—while New York was without a single one, until Corse Payton opened at the Academy of Music. There is every indication that a number of high class theatres now showing moving pictures will shortly be handling first-class stock companies. When it is remembered what a number of fine actors and genuine artists have grown into eminence and international fame through the discipline and opportunity for experience afforded by the stock company, every genuine lover of the drama in its best manifestations will trust that Mr. Scott's anticipation will be realized.

Florence Roberts will open on Aug. 8 in Cleveland in repertoire. Her list includes *The Strength of the Weak* and *Sapho*. She will be supported by Thurlow Bergen and Ruth Allen. Her latest engagement was in the all-star cast of *Jim the Penman*.

## MANAGEMENT OF GRAND OPERA HOUSE.

Cohan and Harris announce that the Grand Opera House will open under their management on Monday, Sept. 5, with Raymond Hitchcock in *George M.* Cohan's musical play, *The Man Who Owns Broadway*. It is predicted that the old patrons of the Grand, which has the largest theatrical following in Manhattan, will find a practically new house when it reopens under its new management. Cohan and Harris have ordered the redecoration of the lobby and auditorium at a cost of \$20,000. New seats of the latest pattern will be installed throughout, new carpets laid down and the stage rebuilt. To all intents and purposes the Grand will be a new house of the finest modern type. A feature of the new Grand Opera House will be absolute cleanliness and perfect ventilation with refrigeration for warm weather. The bookings for the season include the best attractions of 1910-1911.

## THE NEW RENTZ-SANTLEY.

On Aug. 29 over the Columbia Circuit of houses (Eastern Wheel), Broadway Jack Mason, well known as a producer of musical productions, will launch the new Rentz-Santley company at the Columbia Theatre, New York, presenting a new two-act musical comedy, entitled *The Rollicking Girlies*. The gossip has been for several weeks past that this show will surpass any other show in either wheel. Among the principals engaged are Clarence Wilbur, Jimmie Connors, Frankie Bailey, Prince and Virginia, Russell and Reid, Andrey Lang, Gladys Bell, Mona Williams, Evelyn West, Sue Snee, and Isabelle Miller. Special scenery, electrical effects and several novelties will be put on. J. E. Early will manage the show, and Doc Adams will be general press representative.

## THE ARCADIAN IN ROME.

Charles Frohman has announced his receipt of an invitation to produce *The Arcadians in Rome* during the exhibition and fête to be held in that city next Spring and Summer. It is probable that Mr. Frohman will accept the invitation and send his entire American production to Rome for six weeks.

## THE THEATRICAL SITUATION.

Quietude Reigns, Apparently, in the Camps of Opposing Interests.

The theatrical situation as between the two great forces at odds is still marked by quietude.

According to the *Seattle Times*, A. L. Erlanger will visit that city during the coming season to take personal charge of the building of the four new Klaw and Erlanger theatres in the Northwest, and to make clear to that locality the situation of affairs.

The *Portland Oregonian* prints a dispatch from Tacoma to this effect: "A new theatre has been promised Tacoma by E. C. Cooke, personal representative of Klaw and Erlanger, of New York. He said the proposed playhouse would be built large enough to accommodate the largest productions." Said Mr. Cooke: "I can say nothing now in regard to the Tacoma site. Klaw and Erlanger now have the Northwest well in hand and developments will be fast. The outcome of the theatrical controversy here will simply be the 'survival of the fittest.'"

The *Houston, Tex., Post*, in a dispatch from Beaumont, Tex., says that Manager Everett Weiss, who has returned from New York, states that he has booked sixty-four high-class attractions for the Kyle Theatre, though he does not give their names. He is associated with the opendoor movement.

H. H. Frazee and U. J. Herrmann, part owners with John Cort of the Cort Theatre, Chicago, last week issued a statement.

"We beg to inform all concerned," they said, "that the Cort Theatre, despite published statements credited to the Messrs. Shubert, is not a Shubert house, and is not in what is known as the Cort Theatrical Circuit. Mr. Cort indorses our announcement defining the position of the theatre in the present situation. The Cort will continue as an ally of Klaw and Erlanger. It is only fair to Klaw and Erlanger, with whom our relations always have been pleasant, to make this statement."

The *Nashville, Tenn., American*, of July 25, says that Manager A. W. Sheets, of the Vendome, in that city, is in New York, arranging his bookings for the coming season with Klaw and Erlanger.

## C. H. KERR'S ATTRACTIONS.

Three companies will go out next season under the direction of C. H. Kerr. Grace Cameron will head one company in Nancy, a comedy by Mr. Kerr, which will open Aug. 16. On Sept. 1 Daisy Cameron will take a second company out in the same comedy. The new opera, *The Queen of Beauty*, in which Elva Crook will be featured, opens Sept. 3.

Among the persons engaged by Mr. Kerr are five business-managers: Frank E. Morse, Eddie Galligan, William P. Cutts, John Karm, and Sydney P. Spence. Others engaged include Phoebe Cardowale, Frank Watters, Chris Nelson, the Thebus Brothers, Al. C. Newman, H. D. Rickman, Mrs. Rickman, the Kennard Sisters, Floyd White, Copeland and Coy, Lester R. Calvin, E. A. Provencher, Mr. and Mrs. H. Teed, Wanita Wallace, Edward Thurman, Karol Burns, Wade Reisensy, Vivian Hamel, Mabelle Hamel, Edna Burke, Emily Fiebach, Georgia Slade, Josie Green, Fannie Sadler, Isabel Cooke, Fannie McIntyre, Gladys Johnstone, Edna Jamieson, and Grace Templar.

## BENEFIT FOR MARJORIE MAHR.

Portland, Ore., is bestirring itself to care for Marjorie Mahr, the chorus girl who lost both limbs as a result of a railroad accident recently. Presents of all kinds have poured in, and a benefit performance was given on July 26. Nearly \$3,000 had been subscribed at the last report, and as much more was expected. The Edward Armstrong Musical Comedy company, of which Miss Mahr was a member, cancelled its engagements in Vancouver, B. C., until after the benefit in Portland.

## A WESTERN SUCCESS COMING EAST.

David Livingston, of whose success in the comedy playlet, *The Cattle Thief*, reports have come from the West, will make his first appearance in the East the coming season under the direction of Al. Sutherland. *The Cattle Thief* is a clean, bright little playlet, developing both comedy and pathos. Mr. Livingston comes East after a most successful two years in Western vaudeville. Mr. Livingston's picture is seen on the cover of this issue of *THE MIRROR*.

## THE ACTORS' SOCIETY

THE VACATION SEASON AT THE ORGANIZATION BEGINS.

Frank Beyersdorfer the First Vacationist—Roy Clements Springs a Surprise on His Friends—J. Charles Hayden, Jr., Arrives—Thomas Wise Opens His Season—Notes

Frank Beyersdorfer, Secretary Moray's faithful assistant, known to members more commonly as Frank, is spending his vacation at Green Lake, N. Y. Frank has put in a year of hard and steady work and the vacation will give him a rest. He chose Green Lake on account of its quiet, preferring a complete rest to the more exciting life of

Atlantic City. Though Secretary Moray insists that he himself is not going to have a vacation this year, he will doubtless listen to the advice of his friends, who predict all kinds of dire consequences unless he relieves himself of the strain of his duties, at least for a few days, and will go into the country with Mrs. and Baby Moray. Louis, whose vacation will follow Frank's, is acting as assistant to Secretary Moray during Frank's absence.

William Weston was at the Fifth Avenue Theatre last week with Ethel Fuller. Mr. Weston is not the Willie Weston who does a monologue in vaudeville and recently appeared with the College Girls Burlesquers in New York, but is a straight dramatic actor. The identity of names has often caused an identity of persons. Mr. Weston played the part of Dutton in Miss Fuller's sketch with complete satisfaction.

Well, Roy Clements has done it! While everybody was led by the wary Roy to believe that he was going to Los Angeles, Cal., to fill a theatrical engagement, the uppermost motive for his transcontinental tour, it has been learned, was to fulfill a marriage engagement. He was married on July 30 in Los Angeles. The prevalent question at the Society is "Who was she?" Nobody knows, and, since Roy is always deaf to personal questions, it looks very much as if everybody must wait till Roy brings the bride East for introductions. Mr. Clements, it will be remembered, won the prize last year for securing the largest number of new members. For that reason we can, almost, if not quite, forgive him for his secrecy in withholding his real purpose in going West. Our heartiest congratulations and best wishes are his. Oh you Roy!

Arthur Row has an article entitled "A Rehearsal with Sir Henry Irving" in the August number of the *Theatre Magazine*. The article is splendidly illustrated by Isabel Morton. Mr. Row has just returned from Savannah, where he supervised several stock productions. Mr. Row is never idle. When he is not engaged in professional work he is doing magazine work.

The home of Mr. and Mrs. J. Charles Hayden (Ethel Davis) has been enlivened by the arrival of J. Charles, Jr. The boy appeared last Thursday. Mamma and son are both doing nicely. Already Charles has determined the boy's future and Ethel has mapped out an entirely different path. The chances are that J. Charles, Jr., will surprise both ma and pa and do as he pleases—it is a way the Haydens and Davis's have, you know.

Last night in Atlantic City Thomas Wise opened a preliminary season in his own successful play, *A Gentleman from Mississippi*, which has been running steadily for two years—part of the time with two companies. Will Deming, who played the part of the secretary in the Chicago company, of which Burr McIntosh was the leading figure, will have the same part in Mr. Wise's company, replacing Douglas Fairbanks in the part. De Witt Newing will have the role of the reporter.

Charles James recently entertained the prisoners of the Western Penitentiary of Pennsylvania with a few recitations. Mr. James is a member of the Ben Greet company, who were appearing in Pittsburgh, and who were to have given a play for the benefit of the prisoners. Several of the players, however, being ill, the performance had to be canceled. Mr. James and another member of the company then volunteered to furnish the entertainment and, according to the prisoners, succeeded most capably.

## PLAYING AT CHAUTAUQUA.

The Nicholson Sylvan Players appeared at Chautauqua last week in classic drama.



## Where They Are Holidaying

Mr. and Mrs. Corliss Giles (Helaine Hadley) are Summering at the residence of Mr. Giles' father, Charles E. Giles, at Providence, R. I.

Writing from Los Angeles under date of July 24, Percy Plunkett says: "I have just returned from Avalon, Catalina island, where I have been for a week's fishing. I thought we had great fishing at Edgartown, but the fish are so plentiful at Avalon that it is a shame to catch them. They have a great scheme there—they take you out in glass-bottom boats. All you have to do is to look through the bottom of the boat to locate the fish; then you go back home and get your tackle and come back and 'yank them out.' But to catch the large fish, the leaping tuna and the yellowtail, you have to go in a launch. They have a club at Avalon called the Tuna Club. Prizes are given for the largest fish. A yellowtail that weighs more than 20 pounds is entitled to a bronze button. The first day I went out I brought home a yellowtail that weighed 24 pounds. When I was asked my name they pointed to rule five, which reads: 'Tournament is open to amateurs only.' Some one had tipped them off that I was a professional fisherman from Edgartown, Martha's Vineyard, Mass., and I strongly suspect a theatrical manager named Arthur C. Alston and a 'bath robber' named C. W. Young, from Mt. Clemens, Mich. Both for years have tried to queer me as a fisherman, but they can't do it. Anyway I am in two fifty, as I would have had to pay that to the Tuna Club before I could get the button. We leave to-morrow for Salt Lake. I will not go fishing there, as I do not care for 'salt fish.' The sketch I am with is a hit all right, and we will play New York later. I forgot to mention that I saw James J. Jeffries and Tex Rickard at Avalon. They are catching a lot of fish. Black bass are plentiful there."

Louis Breen, of George Fawcett's company, is visiting William Belfort at his Summer home, "The Memories," at Dorchester, Mass.

Henry Warwick, who is spending the Summer at his cottage on Prince Edward Island, has been engaged by Cohan and Harris for J. A. Dodson's company in *The House Next Door*.

Harry Lambert, last season business manager of Wagenhals and Kemper's Eastern Paid in Full Company, has been re-engaged by that firm for one of their Seven Days companies. Mr. Lambert is spending a month with friends in South-bridge, Mass.

Lizzie Goode and Eda Bothner have just closed a very successful Summer season with the Poll Stock company at Waterbury, Conn. Miss Goode returns to New York, while Miss Bothner goes to "The Elms," at Sturbridge, Mass. Miss Bothner is a daughter of Gus Bothner, booking manager for Charles Frohman.

Jack Rigney, who last season played the title-role in *Parsifal*, and later finished with Lillian Mortimer in vaudeville, playing her leading support in the playlet, *Po' White Trash Jinny*, has been engaged for next season for the lead in *The Light Eternal*, under the management of Stair and Havlin. This will be the same production as presented by Henry Miller at the Majestic Theatre, New York. Prior to rehearsals Mr. Rigney will make a tour of the Great Lakes.

William Lawrence has just closed a forty weeks' season with Uncle Dave Holcomb and will reopen the third week in August. Mr. Lawrence is resting at "The Homestead," Nova Scotia.

Guy Carleton, the playwright, who some time ago suffered a stroke of paralysis, is in Hot Springs, Ark., taking the baths. He is gradually improving, having regained his speech. Friends look for his early recovery.

Dorothy Cottow, the dancer, late of *The Stubborn Cinderella* company, is spending the Summer in "The Valley of Vapors" in Arkansas.

Mr. and Mrs. Frederick Malcolm are spending some time at Stonington, where Mr. Malcolm is astonishing the natives with crab catching feats.

Dustin Farnum was a guest recently at the Griswold, Stonington, Conn., for a week end.

Colonel O. C. Mack, Philip Apel and Sye Jinks, of the team of Big and Little Casino and the Joker, are spending their vacation at Willow Dell Hotel, Delaware Water Gap, Pa. They open their season Sept. 1, and in November sail for Europe.

Mrs. Alice Adams, who has signed for her second season as Aunt Julia in

Bothners and Campbell's *Just Out of College* company, has been spending a delightful Summer at the cottage of Bayonne Whipple, Ocean Grove, N. J.

Mr. and Mrs. Aubrey Noyes (Emily Lascelles) have closed with the Welting Stock company in Syracuse, N. Y., and are in Bensonhurst for the rest of the Summer.

Frederick F. Schroder with his son is spending some time in Kansas City, where he was a journalist years ago, the visit being his first in a long period. Mr. Schroder will soon return to resume his regular activities.

Sam Thall and Mrs. Thall are spending a few weeks at the Raynor Cottage, Seabright, N. J., before leaving for Chicago, where Mr. Thall will be situated for the Winter, looking out for the Singer interests.

Joseph R. Garry is Summering at Atlantic City, N. J.

### PLANS OF COHAN AND HARRIS.

Cohan and Harris announce the following list of attractions and engagements for the next season:

The Member from Ozark, a comedy by Augustus Thomas, will open in Detroit Sept. 5. In the cast will be Frederick Burton, Cecelia Clay, May Greville, Lincoln Plumer, Ralph Dean, Frederick Watson, Joseph Slayton, Jane Payton, Lois Burnett, Gertrude Dalton, William Walcott, T. N. Heffron, and Sam E. Hines.

Laurette Taylor will begin her season in *The Girl in Waiting*, a comedy by J. Hartley Manners, in Buffalo Aug. 29 with the following support: A. H. Van Buren, Joseph Allenton, Wallace Erskine, Galway Herbert, Wilfred Draycott, Julia Ralph, Mary Keogh, Geraldyn Peck, Ada Gilman, Alice Gale, Frank Sherlock, Eliza Mason, Herbert Budd, and Percy Ames.

The Aviator, a comedy by James Montgomery, with Edward Abeles, will open in Hartford, Conn., Sept. 5. Besides Mr. Abeles there are in the cast William Harrigan, John Alden, Frederick Paulding, Edward Begley, William Offerman, Richard Webster, Cantor Brown, Helen Holmes, Emily Lynton, Dawsey McNaughton, and Nan Davis.

The Penalty, a drama by H. C. Colwell, with Hilda Spong, will open in Atlantic City Oct. 3, with John Flood, Scott Cooper, Dorothy Rossmore, Theodore Babcock, Harry Mestayer, Kate Lester, Edna Baker, Charles Laite, Fletcher Harvey, and Bert Fields in the cast.

Raymond Hitchcock in *The Man Who Owns Broadway* will open in New York Sept. 3. Flora Zaballe, John Hendricks, Francis Lieb, Mildred Elaine, Lila Rhodes, Mark Sullivan, Gertrude Webster, Leland Stearns, Armand Kins, Curie Karp, and Ralph Harlowe are in the cast.

J. E. Dodson will take *The House Next Door*, a comedy by J. Hartley Manners, on tour again next season. He will open in New York on Sept. 19 and will have in his support Ruth Chester, Harry Ingram, Olive Temple, A. T. Hendon, Henry Warwick, Frank Losee, Lorena Atwood, Norman Tharp, Clara Kimball, and Charles J. Dean.

Get Rich Quick Wallingford, with Clayton White, a comedy made into play form by George M. Cohan from George Randolph Chester's novel of the same name, will have in the cast Clayton White, Frances Ring, Marie Taylor, Fred Seaton, Edward Ellis, Francis Hemrie, J. C. Marlowe, Grant Mitchell, Russell Pincus, Myrtle Tannehill, Daniel Gold, Horace James, James Gentry, Miss Schuemaker, Scamp Montgomery, and Frank Maynard. The play, in which Clayton White will be featured, opens in Atlantic City Aug. 29.

### A TEMPEST IN A TEA POT.

The Bonita Musical Comedy company came to grief in Seattle, indirectly causing a journalistic squabble that serves the utilitarian purpose of filling newspaper columns which yawn cavernously in the dull season. To judge from choice extracts culled from the pages of the contesting newspapers one would imagine the *Times* and the *Post-Intelligencer* lurking in dark alleys with gleaming stilettos, ready to assassinate, but this midsummer madness can hardly be so serious as the fluent altercation sounds. The innocent and really inoffensive company, meanwhile, holds the unenviable position of buffer between the colliding parties.

The villain of the play seems to have

been Robert J. Cohen, the manager of the troupe. His talents are by no means negligible, for he held his company together for two weeks by sheer force of rhetoric. He would shine in the national diplomatic service, for Christian Science could not have done more. The charm finally snapped, the circle of psychic influence broke, and the Thespians declined to work without remuneration. Those lucky enough to have the price of a ticket shook the dust of unappreciative Seattle from their socks and buskins. The others, it might have been supposed, the hotel would have been glad to see depart likewise, as no board bills had been paid for a fortnight. But not so; they were held up for arrears—seventeen penniless maidens without a red cent among them.

But ah! who is this that rides in chivalrous guise out of the forest? Is it a knightly hero? No, it is a nightly newspaper. The *Seattle Times* no sooner sees than pities, no sooner pities than plans relief. A mammoth benefit performance is arranged instantly. Now, here is the tragedy: The *Post-Intelligencer*, dripping with cynicism, scoffs at the charity. The *Times* bursts into innuendo, and the *Post-Intelligencer* comes back with a *tu quoque*.

Meantime, the benefit was held on July 22, the girls gratefully pocketed \$176.50 and vanished, leaving the *Seattle* papers to enjoy their wrangle without further molestation.

P. S.—A good time was had by all.

### GRAND OPERA IN MEXICO CITY.

Beginning in September and lasting for from thirty-five to forty days, the ancient and interesting City of Mexico will be en fete to celebrate the centennial of the birth of Mexican independence. Everything that can possibly appeal to the love of the Mexican people for spectacular display will be presented, from grand opera to bull-fighting.

Max Rabinoff has just returned to New York city from Mexico, where Minister of Public Instruction and Fine Arts Lic. Justo Sierra has given him a subsidy of \$50,000 (gold) to put on twenty-four grand opera productions, with cast, chorus and orchestra on Metropolitan opera scale. The stage of the Arbutu Theatre, where the performances will be given, has been entirely rebuilt to accommodate the Metropolitan scenery.

The season will open on Sept. 8 with *Aida*, which will be followed by *Tosca*, *Bohème*, *Faust*, *Carmen*, *Lohengrin*, *Manon*, *Mephistofele*, *Rigoletto*, *Werther*, *Giocanda*, *Traviata*, and *Tristan and Isolde*.

Among the artists already engaged are Amata, Martin de Segura, Henry G. Scott, Madame Jane Noria, Rita Fornia, Maria Clemens, and Rose Oltzka.

The party will sail on Aug. 25 to Vera Cruz, thence by special trains to Mexico. Chorus rehearsals start in New York Tuesday, Aug. 2.

### HE KNEW McCULLOUGH.

Carl McCullough, who is playing the Orpheum parks this Summer, had a peculiar experience while in Dallas, Tex. He was heading the vaudeville bill at Lake Casino Park jointly with Ida Fuller, La Sorciere, and after the opening night performance he received a visit from a rather bland looking individual who claimed to be an actor of some standing in bygone days.

Mr. McCullough received his visitor graciously, and listened to experiences of old times, all the time wondering what the outcome would be.

At last the visitor said, "I knew your father well. John McCullough."

Now it so happens that Mr. McCullough's father's name is John McCullough, and he is a doctor in Buffalo. Thus the young man became interested, and said: "Do you know him? Well, that is fine! I just had a letter from him." The visitor stared, wide-eyed, and replied: "Why, my boy, he's been dead for many years." The visitor, of course, referred to the dead tragedian.

### THE VAUGHAN GLASER THEATRE.

Vaughan Glaser, the actor and producer, expects to build a new theatre in Cleveland, O., to be called the Vaughan Glaser Theatre. It will be used for Mr. Glaser's various attractions and for E. D. Stair's attractions. Next season Mr. Glaser will have nine companies on the road, three each in *The Man Between*, *St. Elmo*, and *At the Mercy of Tiberius*.

### ROSTAND'S NEXT PLAY.

Edmond Rostand is busy on a drama founded on the legend of Roland of Roncevaux.

### BROOKLYN AMUSEMENTS.

The New Brighton Theatre, Brighton Beach (David Robinson) offered week July 25 one of the most entertaining bills this season, notwithstanding the fact that Frank Fogarty, the Brooklyn minstrel, did not appear on the programme. Sam Chip and Mary Marble, the headline feature, in their dainty musical sketch, in Old Edam, were strong favorites, as was shown by the many curtain calls they received. The Tennis Duo, in an elaborately staged juggling act, were encored time and again. The Primrose Four, a capital male quartette, were popular and scored a decided hit with that old time favorite, "Silver Threads Among the Gold," and were given the "glad hand" during the entire week. Barney Bernard and Lee Harrison, in a Hebrew talking act, gave the audience some moments of uproarious entertainment. The Belleclair Brothers, Herculean acrobats, in their feats of strength, also received their share of applause and received many curtain calls. El Cota, who plays the xylophone in a unique way, Morton and Moore in a singing and dancing specialty, Priscella, the Quaker Beauty, Maud Roches's *A Night in a Monkey Music Hall*, and the Brightscope completed the bill. Business very good. The Brighton Beach Music Hall (William Musard) offered week of July 25 one of the biggest and most attractive offerings of the Summer season, headed by Odiva, the Samoan Diving Venus. Harry B. Lester made a decided hit with his latest success, "Never Let Them Think That You Are Down and Out." Howard and Howard, the Hebrew messenger boy, and the Thespian received their share of applause, as did Selma Brants, the dainty juggler. The Meinotte Twins and Clay Smith were received by the audience with decided approval. Other excellent features of the bill were: Dr. Herman, the electrical wizard; Fred St. Onge and company in some fine comedy bicycle riding, and the Carbery Brothers. New and interesting pictures were shown by the Vitaphone. Business very good. The Greenpoint Theatre (Percy Williams) opened week July 25 with motion pictures of the Jeffries and Johnson fight. Business very good, notwithstanding the warm weather. Crescent Theatre (Percy Williams) still continues to do a large business with motion pictures of the Jeffries and Johnson fight.

CHARLES J. RUPPEL.

### JOHN ROBINSON III. AT THE HELM.

John Robinson, the third and youngest member of the Robinson family, is now the manager of the great circus bearing that name. Judging by the able manner in which he handled the many details of the performance at Carthage, Mo., July 26, he is more than likely to prove as successful as his father and grandfather, who both have become world famous as circus managers.

### MADGE.

W. H. Tremayne, Mirror correspondent in Montreal, is author of the new play, *Madge*, which was produced July 11 by the Millbrook Stock company in Portsmouth, O. In the cast were: Louise Kent, last season leading lady with Richard Jose in *Silver Threads*, and Margaret Arnold. During the past season as many as six of Mr. Tremayne's plays have come to production.

### WILLIAM COLLIER'S DENVER ENGAGEMENT.

The four weeks' engagement of William Collier at Elitch's Garden, Denver, Colo., has awakened considerable interest in that city. While there he will present *The Patriot*, *The Man from Mexico*, and the new play, written by himself and Edgar Selwin. Mr. Collier's little son is at the Steele Hospital, where he has been ill for some months past.

### SAID TO THE MIRROR.

EDWIN MORRANT: "Permit me to correct a current erroneous opinion that Grace Atwell and myself were financial sponsors for the company at Stone's Opera House, Birmingham, N. Y., that closed recently. We were stock stars under the direction of A. C. Dornier, projector of the Dornier Players, under salary and percentage. The closing of the company was due to a lack of business and failure of the management to pay salaries. In no way could it be attributed to the company, the plays or the manager with the company, W. C. Elmendorf."

### N. STEIN'S MAKE-UP.

In the next number of *The Mirror* (Aug. 13) a list of local agents handling a full line of the make-up and other well-known specialties of N. Stein will be published. This list is so convenient for the traveling actor that it should be carefully preserved.



## WILLIAM A. BRADY'S PLANS.

English Actors Engaged for America—New Plays for London and New York.

William A. Brady and his wife, Grace George, returned on July 31 from Europe on the *Coronia*. During his visit in London, Paris, Berlin and Budapest, Mr. Brady acquired many new plays for American production.

If Miss George is satisfied with two plays by American authors that are waiting for her, she will remain here; otherwise she will return almost immediately to London. Should she remain in New York, she will play an engagement in October, and later open the new Brady Theatre, The Playhouse, in Forty-eighth Street.

Two plays have been obtained for Robert Mantell: *The O'Flynn*, which Sir Herbert Tree has been using, and a new play also by Justin H. McCarthy. Robert Lorraine will come to America in *Man and Superman* and in a new romantic play by George H. Smart. Ellis Jeffries will also return to America in a new play by an English dramatist. James Blakely and Bertram Wallis, of the original London cast, will appear in the New York production of *The Balkan Princess*.

The *Naked Truth*, Charles Hawtrey's comedy by George Paston and W. B. Maxwell, has been obtained for Henry E. Dixey. Arnold Daly will come in his *Bernard Shaw* repertoire. Either Arnold Daly or Virginia Harned will play *The End of Eustace Ede*, by George Pleydell. This same dramatist has also rewritten *Diplomacy* for Mr. Brady's revival next season. Arnold Daly will probably play first *The Kite*, by Thomas Gallon. *Lorraine Harris* has a new play, *The Game*, by Rose O'Neill.

Andrew Mack will appear in *Shan Hagan*, which was bought from George H. Jessop. *The Illustrious O'Hagan*, by Justin McCarthy, will be submitted to James K. Hackett for his approval.

By arrangement with Engleback, Greet and Sleath, three theatres will be at the disposal of Lee and J. J. Shubert for American productions like *The City*, *The Lottery Man*, *Going Some* and *The Wolf*. In London, probably at the Criterion, Mr. Brady will produce *Baby Mine*, by Margaret Mayo, and *Mother*, by Jules Eckert Goodman. Marion Terry will perhaps appear in the latter play.

Three American successes are now running in London: *Alias Jimmy Valentine*, *The Dawn of a Tomorrow* and *The Squaw Man*. Much of the music hall material also originated in America.

Mr. Brady is going directly to Chicago for the opening of George Broadhurst's musical play, *The Girl and the Drummer*. For Mr. Broadhurst, Mr. Brady will produce *The Price*, *Bought and Paid For*, a play for Arnold Daly, and a musical piece founded on *The Ladies' Battle*. For Jules Eckert Goodman, he will produce *Mother*, *The Dreamer* with Louis Mann, *The Right to Live* with Theodore Roberts, and *The Man Who Stood Still*. The *Chester* will continue until *The Dreamer* is ready. Clara Lipman will star in *Marjory's Mother*, from the French of *Marriage d'Etoile*.

For Margaret Mayo, Mr. Brady will produce three plays: *Baby Mine*, a comedy for Grace George, and a dramatization of a popular novel. Thomas A. Wise, after a short run in *A Gentleman from Mississippi*, will produce *An Old New Yorker*, by Harrison Rhodes and himself. An all-star revival of *The Merry Wives of Windsor* will include Mr. Wise as Falstaff, and probably Amelia Bingham and Virginia Harned. Miss Bingham meanwhile will tour in repertoire.

Thomas Buchanan, having finished *The Cub* for Douglas Fairbank, is working on a comedy for Grace George. Until T. G. Woodhouse finishes *A Gentleman of Leisure*, Frank Worthing will appear with the all-star company of Jim the Penman. Hayden Talbot's *In God's Country*, for Burr McIntosh, and John Corbin's *Hubbard*, are also on the list for American production.

Mr. Brady reports that the best drama he saw in Europe is *The Speckled Band*, and the best operetta is *Lehar's The Count of Luxembourg*.

## FROMMAN AND THE KAISER.

Charles Fromman has presented Emperor William of Germany with a magnificent volume, bound in ornate bronze, containing photographs of the Maude Adams production of *Schiller's Maid of Orleans* at the Stadium, Harvard University, last year. The Kaiser is highly pleased, and will place the gift in his collection of favorite presents. The gift was made through the American Embassy.

## SALT LAKE CITY.

Lillie Sutherland at the Shubert—Regret Expressed at Maude Leone's Leaving.

The Shubert was the only theatre which kept open shop during the week, and the house was comfortably filled at all times. The stock opera co., headed by Lillie Sutherland and Maybelle Baker, gave a medley of music, interspersed with pretty girls and graceful dancing. Jack Curtis and Fred Auerbach were funny as usual, and kept audiences laughing so hard that they forgot all about the hot weather.

The Orpheum opened its regular season July 25, presenting a good bill, with Lily Lena as the star feature. The house has been considerably renovated and changed, the stage enlarged and a room added for the comfort of the various animals used on the stage. Many minor improvements have been added also for the comfort of the people who play.

Jay Rogers writes from New York that he and Will Ingersoll have selected a regular high-grade co. for the Grand, and they will be right on the spot for a big opening in September.

Maude Leone sends word from the Hospital of the Holy Cross that she is much improved after the double surgical operation which she was compelled to undergo, and that she will be able to start for her home in Omaha within a few days. I add my regrets to those of hundreds of others in Salt Lake who have grown to consider Miss Leone as almost one of their own, and hope the rumors of her return, to be at the head of a permanent stock co. here, may speedily materialize. There will always be a welcome here for her from the theatregoing public, as well as in all the private walks of life.

Emma Lacey Gates gave a concert 24 in the tops of the Wasatch Mountains, at Brighton's, to a large and enthusiastic audience. Miss Gates leaves for New York 29 and will sail for Berlin on the *Keiser Wilhelm II.* She will at once begin rehearsals for the Winter season at the Royal Opera.

The Grace Sisters, assisted by four clever dancing girls, are entertaining the patrons of the *Majestic* (motion picture) Theatre very acceptably, so much so that their engagement has been extended.

C. E. JOHNSON.

## MINNEAPOLIS.

The Battle Seen Here Again After Two Years—Personal Mention.

The Hayward Stock co. at the Metropolitan week of July 24 made a far jump from *Ishmael* to *The Battle*, and gave a capable performance of Cleveland Moffett's play, which had its first real opening with Wilton Lackaye here two years ago. Albert Morrison was Haggerton, Grace Hayward Margaret, and other roles were well played by Mary Hill, Joseph Greene, Frank Tobin, Eugene McGillan, and Henry Rowell.

The second week of Lee Baker's and Edith Evelyn's engagement at the Lyric was devoted to *Her Great Match*. Capable support was given by W. H. Tooker, Wayne Arrey, Ben MacQuarrie, Bert Walter, Jane Meredith, Myrtle Gayett, Coral Tooker, and Louise Franum. Next week, Billie.

CARLTON W. MILES.

## WASHINGTON.

Continued Work of the Columbia Players That Please—Other Theatre Events.

WASHINGTON, Aug. 1.—The very excellent performance given of *Pudd'nhead Wilson* during the past week, in the interpretation of which the Columbia Players added another pronounced success to their long and artistic season of stock presentations at the Columbia Theatre drew excellently well, notwithstanding the excessive heat of a major portion of the week. *Love Watches* is this week's offering, and is credited as the earliest in stock of that charming play, whose brilliant American adaptation by Gladys Unger from the French of Rode Fiers and G. Caillavet, was such a prime success with the popular Billie Burke as the transcendent star. The presentation unusually interesting and enjoyable with the popular company seen in well selected parts, receiving the warm praise of a large opening audience introduced the Columbia Players' new leading lady, Blanche Hall, who instantaneously stepped into strong personal favor with a portrayal of the part of Jacqueline that left nothing to be desired. Miss Hall is a Western stock actress of sterling reputation, being a member of the Morisco Stock company in San Francisco and Los Angeles for four years. In

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The *Soldiers of Fortune*, next week's offering, Miss Hall will have a favorite part in the leading role, having played it for a season in support of Robert Edson when that star presented the play. Zira is mentioned as the play to follow.

The Lyman H. Howe classic presentation of the best in projecting moving picture display commenced with a strongly approved entertainment, the first of the five Sunday night engagements at the Columbia Theatre Sunday, 31, to a crowded house.

An excellent business at the Cosmos Theatre presents a well-balanced bill, presenting Dean and Sibley, George Smedley, Evans and McGurk, Florence Mascotte, the Two Gabbasta, Allen and Kenna and Kelly and Lafferty, with excellent attendance.

A collision while automobilizing, with a most miraculous escape from serious injury, resulted to Charles B. Hanford and Marie Doofnal (Mrs. Hanford) and party of friends early this week. A thorough shaking up with a speedy recovery is the pleasant tidings.

Vacation time is at hand and for the next three weeks your Washington representative will be absent from the city at the waterside of the Chesapeake Bay at Betterton, Md. JOHN T. WARDE.

## NOTES OF VARIOUS ACTIVITIES.

That one with the right ideas, the intelligence to properly work them out, and the stick-tiveness which always results in the attainment of success can begin right in the midst of the old established agencies and make good from the start-off, is proven by the success that has fallen to the lot of the All-Star Booking Agency, with a suite of offices in the Knickerbocker Theatre Building. The general manager of the agency is H. M. Horkheimer, whose experience has fitted him peculiarly to make a success of such an agency.

Oscar F. Bernner, the well-known theatrical wig maker, is one of the latest to feel the pressure of the tide of business upturn. Mr. Bernner was very loth to leave his old premises in West Twenty-eighth Street, where he had built up a first-class business during the past eighteen years, but now that he is comfortably located in a fine establishment at 105 West Forty-seventh Street he feels happier and will be glad to receive visits or orders from all of his old patrons.

C. Clayton Burnison and wife, Kathleen Taylor, have just closed a twenty-two weeks' engagement in vaudeville with their feature act, *Graham's Valet*, and are now on a fishing trip through the Rockies. They are considering two vaudeville offers for September, but their plans are not entirely consummated.

White, the artist-photographer of 1548 Broadway, New York City, in order to cope



## LETTER LIST.

Members of the profession are invited to use THE MIRROR post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

## WOMEN.

Amaden, Claude, Mrs., Ardis Ellsworth. Nell Adams, Edna Adams, Cecile F. Ayres, Mrs. Jos. Ashley, Mrs. Maclyn Arbuckle, Ulla Akerstrom, Muriel Aldrich, Edith Allen, Adrienne Augarde.

Bradley, Anne, Mrs. W. J. Brady, Mrs. E. J. Buckley, Ruby Bridges, Mrs. Harold Blake, Bertha Britton, Olive Briscoe, Mrs. Wallace Brownlow, Edna Bates, Mrs. Leo Bell, Brownie Billings, Monte Blair, Marie Baxter, Kate Blanche, Violet Black, Una Brinker, Henriette R. Browne, Edith E. Black, Evelyn Boyce.

Carleton, Jane, Jean Caldwell, Mrs. Hugh Cameron, Rose Curry, Ida Conquest, Bertha Crighton, Agnes Cameron, Ida Cook, Bertha Crouch, Hazel Carlton, Phyllis Carrington, Irene Chandler, Florence Craig, Lelaie Coughlin, Bernice Carrette, Rachel Crothers, Marjory Conway, Mrs. Rich'd Clark, Mabelle Clark, Nell V. Claire, F. Comstock.

Davis, Florence, Evelyn De Folliard, Ada Dwyer, Tillie Davis, Nora Donar, Gertrude Dalton, Dolly Dorsey, Lillian De Lesque, Virginia Drew.

Elliot, W. H., Mrs. Mrs. Algernon Eden, Mrs. C. Wm. Elliott, Ida N. Ellis.

Faust, Marguerite, Beth Franklin, Mabel Freyner, Clara Farm, Marion Fairfax, Mary Faber, Ines Forman, Jean French, Blatle Foley.

Gilmour, Leta, Cecilia Griffith, Mrs. L. T. Gately, Mrs. T. H. Guise, Mae Guyer, Laura Guerite, G. Griffen, Grace Gibson, Yates Gwensolr, Natalie B. Gilman.

Hughes, Gene, Mrs. Mrs. Sidney Herbert, Teddy Hudson, Selma Herman, Mrs. Chas. J. Harris, Louise C. Hale, Gertrude Heron, Beryl Hope, Martha Hansford, Elizabeth Hardy, Alleen Hodgson, Warda Howard, Frances Hayden, Alice Hamilton, Joe Haywood, Marie Harris.

Inen, Edith.

Jauvier, Emma, Narda Johnson.

Kluvier, Mable, Blanche Kain, Genevieve Kane, Margaret Keller, Josephine Kurrier, Bessie C. Knowles.

Lee, Jennie, Nellie Lynch, Mrs. Frank Lavanis, Evelyn Lyttleton, K. Loftus, Mary E. Le Vire, Mae Lahay, Edith Lenn, Emile Lytton, Mildred Lewis, Phyllis Lorrain, Lillian Le Roy, Jeannette Lowry, Nina Lynn, Elsie E. Laird, Julia Lambert.

Mara, Agnes, Anna Myers, Ada Made, Mary L. Mayo, Majoria Mack, Helene Miller, Mrs. H. Murray, Mary Moore, Mae Montgomery, Adele Maynard, L. May, Bita Mohr, Beryl Morse, Gertrude Millington, Bessie Miller, Lucia Moore, Lucy Milliken, Mrs. H. Marx, Nora May, Irene Messenger, Nellie Minto, Elizabeth Miller, May Martine, Annie McBerlein, Carolyn McLean.

Nicholson, Evelyn.

Overbury, Mrs. Gene Ormond, Elita P. Otis, Lulu Oberle, H. Ormsbee, F. G. Oline, Paul M. Orie, Violet Pearl, C. Maude Parker, Nell V. C. Pryor, Doris Payne, Marie Fert, Flora Parker, Pauline E. Perry, Ida Palmer, Mrs. Lincoln Plumer, Natalie Porter, Natalie Perry, Clara S. Peaslee.

Ramy, Marie, Kitty Rieker, Mrs. Wm. L. Raymore, Esther Rajaro, Corinne Reaser, Zelma Holston, Mae Rossmore, Frances Ray, Dorothy Russell, Katharine Ray, Georgia Russell Bertine Robinson.

Sterling, Jessie B., Nora Shelby, Leona Stephens, Almyra Sessions, Lou Skillman, L. G. Swain, Frances Schwartz, Muriel Starr, Violet Seaton.

Taylor, Edythe, Ellen Tate, Ann Tasker, Gertrude Tharston, Gertrude Tulleite, Jeanne Towler, Lovell A. Taylor, Mrs. H. M. Taffarany, Sue Talmage, Mabel Turner, Clara Thropp.

Vanderblit, Gertrude, Rose Verner.

Williams, Sophie, Fay Wallace, Ethel Winthrop, Lillian Woodbury, Rebecca Warren, Olive Wyndham, Bertha Whitney, Blanche Walsh, Lucy Weston, Olga V. White, Keith Wakeman, Helen Walton, Joe Wilson, Kate B. Wilton, Mrs. Nelson Wheatcroft, Evelyn Westbrook.

## MEN.

Amery, Jack, Daniel V. Arthur, Carl Anthony.

Burns, J. M., Billie Brister, Albert Bruning, Howard C. Barnes, Royal Byron, W. W. Blair, Ralph Brett, Rich'd Buhler, Barney Bernard, Dan Bruce, Frank G. Baker, Edmund Barrett, B. B. Bunn, Ollie H. Bundy, Orrin T. Burke, Tom Butler, Wm. S. Bates, Nelson Belthaser, Earle Burgess, Solomon Blinn, Robt. H. Howers, Phil Berger, F. F. Boatwick, Aldrich Bowker, Jas. O. Barrows, Edmund F. Billings, Henry C. Barnabee, Bates and Shalvay.

Clark, J. P., P. Cavanaugh, Conrad Cantson, J. Carryan, Brandon Courtney, Davison Clark, Frank Cambello, Robt. Craig, W. H. Crane, F. T. Caspers, Spencer, Charles, Billy Carpenter, Guy Combs, C. H. Carlton, Edw. Cole, Harry M. Collins, Robt. Cummings, Royal Cutler, Mark Colby, D. Connolly, Chauncey Clausland.

Dexter, Elliott, Geo. Dayton, Jos. Deamond, Joe Drum, Henry Dixey, Kenneth Davenport, Allen Dinehart, Tom H. Davies, Dudley Diggs, Adrian C. D'Arcy, W. C. De Witt, W. A. Dempsey, Robt. F. Downing, Ulysses Davis, Harry Dickson.

Eggenum, Jos., Prince Ellwood, Carl Edwards, Will Elaner, Edw. Earle, Guy F. Evans, Wm. E. Ely.

Franklin, S., J. Albert Frick, Edw. Fowler, C. Fisher, Eddie Flaville.

Germans, Geo., Carl Gee, R. L. Giffen, Nolan Gans, Wm. R. Goodall, Jerome Gaylord, Henry D. Gardner, Harry E. Godfrey, Henry Grodsky, Chas. Grapewin, Geo. S. Grennell.

Hubbell, Walter, Jos. E. Howard, J. Early Hughes, Will H. Heidloff, Cuyler Hastings, C. H. Hanneraley, Herbert Heywood, Andrew Hamilton, Wm. A. Howell, G. Harper, Fred J. Hamill, Albert Hyde, Harry C. Hudson, Arthur J. Horwits, Percy Heath, Sid Haines, L. Holmes.

Ingram, Harry, J. Irving, Robt. Ingersoll, Jones, Al L., Harry James, Jos. M. Jacobs.

Kennedy, H. B., Frank M. Kelley, B. W. Kniskern, Frank Kingston.

Lyman, Frank, Jack Leary, Stewart Lithgow, Bob Lawrence, Larry Leewood, Geo. Le Louir, Jean Leemans, G. A. Lyons, Frank Lynch, Gilman Low, Geo. Lund, Walter Lawrence, Warren D. Lombard, Percival Lanson.

Meech, R. Owen, Carl F. Miller, Geo. Melner, Sidney Mansfield, J. Maguire, Leslie Morosco, Floyd Moore, Clifford W. Meech, Edw. Martindel, Chas. E. Mitchell, Walter More, R. Morgan, Chas. F. Miller, Sam J. Murray, Ormand Melnotte, Julian Mitchell, Robt. Milton, W. Fred Mason, Theo. Mitchell, Geo. L. Mullaly, Raymond Manion, Cyrus H. Martin, Wm. D. Miles, Ellis McClellan, D. M. McLaughlin, Walter McCoullough, Robt. McQuoid, H. A. McPadyns, Robt. W. McBride.

Neville, Hubert, Hais Norcross, Walter Newsacks, Julian Noa, Victor L. Newman, Tom Nelson, Thos. Nye, Bobby Newcomb.

O'Brien, Jno. S., Emmett O'Connor, Billy O'Neill, Fiske O'Hara, Tom O'Brien, J. Hall Owen, Eugene Ormond.

Parker, Harris, A. L. Phipps, Herman Phillips, E. B. Platt, Allan Pollock, E. C. Parker, Eugene Powers, Chas. G. Pearce, W. D. Pendergast, E. D. Price, J. G. Peede, Mober, H. C. Wm. Rochester, L. S. Rude, Earle Ryder, Frank A. Robbins, Franklyn Ritchie, Frank Readeck, Maurice Robinson, Yoan Rudiehl, Thos. T. Ryan, J. G. Ross, Jno. W. Rehanser, G. Bert Rodney, J. S. W. Rosenthal, W. P. Richardson, Walter Reynolds, Jno. W. Rankin, Wilfred Roger, Geo. M. Rosner.

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Twomey, Nell, Edw. Troutman, Wm. G. Tisdale, Claude Thurdo, Wm. Tennyson, Sam Thompson, J. J. Taylor, David Towers, J. Harrison Taylor, Chas. A. Thaw, Edwin Trevor, Ferd. Tidmarsh, Edw. Temple.

Van Dyne, C. W. Jno. Von Aspe.

Wall, Al., Chas. O. Wallace, Sam Waller, Walters Wallace, C. Wilson, Jno. Waldron, Clarence R. Wilbur, Russ Wytal, Chas. Wyn-gate, Henry Wadfield, Ralph Wardley, Kerwin Wilkenson, Gilmore Walker, Chas. Winstett.

Young, Geo. O.

## REGISTERED MATTER.

Elsie Ridgely, Laura Bea Byrth, Jas. Corte, F. A. Demast, Clara Pauler, M. B. Moulton, Frank Howan, Franklin Whitman, Ernest Franconi, Sidney McCarty, Walter N. Lawrence.

## DATES AHEAD.

Received too late for classification.

AT SUNRISE (F. F. Miller, mgr.): Evarit, Mich., 11, Ludington 12, Reid City 13, Manitowish 14.

BISHOP, CHESTER, STOCK: Monmouth, Ill.—Indefinite.

DOCKSTADER'S MINSTRELS (Low Dock-stader, mgr.): Red Bank, N. J., 3.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Aug. 8—Indefinite.

GRAHAM STOCK (Oscar Graham, mgr.): Iola, Kan., 7-20.

HENDERSON STOCK (W. J. and R. B. Henderson, mgrs.): Clear Lake, Ia., 1-6.

LOVE AMONG THE LIONS (Charles Frohman, mgr.): New York city Aug. 8—Indefinite.

ROBERTS, FLORENCE, STOCK: Cleveland, O., 8-27.

SHEEHAN, JOSEPH F.: Detroit, Mich., 8, Sept. 3.

## VAUDEVILLE PERFORMERS' DATES.

(Continued from page 18.)

Kauffman, Reba and Inez—Orph., Karlsruhe, Austria, 1-31.

Kellerman, Annette—Frisco, Cal.

Kelly, Spencer and Marion Wilder—Fifth Ave., N. Y. C.

KNIGHT, HARLAN E.—Shea's, Buffalo, N. Y., Shea's, Toronto, Ont., 8-15.

Koerner, Four—Brighton, Brighton Beach, N. Y.

Kurtis-Bosse Dogs—Erie, Pa., Hipp., Wildwood, N. Y., 8-13.

La Dent—Music Hall, Brighton Beach, N. Y.

La Fell Bros—Henderson's Coney Island, N. Y.

La Four Sisters—Henderson's Coney Island, N. Y.

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McCullough, Carl—Ramona Park, Grand Rapids, Mich., 8-13.

Melody Monarchs—Fifth Ave., N. Y. C. Merritt Hal—Orph., Ogden, U.

Mitchell and Cain—Blackpool, Eng., 1-6. Hull, 8-13. Liverpool, 15-20.

Moran and Wiser—Deutches, Munchen, Bav., 1-31.

Morrill, Frank—Hammerstein's, N. Y. C. Morrissey Sisters and Brothers—Brighton, Brighton Beach, N. Y.

Morton and Moore—Brighton, Brighton Beach, N. Y.

Mullen and Corell—Temple, Detroit, Mich. Murray, Marion—Orph., Oakland, Cal.

Night in a Monkey Music Hall—Fifth Ave., N. Y. C.

Night in the Slums of Paris—Hammerstein's, N. Y. C.

Nosses, Six—Henderson's, Coney Island, N. Y.

Nugent, J. C.—Orph., Portland, Ore., Orph., Frisco, Cal., 14-27.

Odva—Music Hall, Brighton Beach, N. Y., 25-Aug. 6.

Palmer, Lew—Hammerstein's, N. Y. C. Phillips, Goff—Henderson's, Coney Island, N. Y.

Pope and Dog—Orph., Portland, Ore., Orph., Salt Lake City, U., 14-20.

Post and Russell—American Roof, N. Y. C. Ranz, Claude—Pol's, Waterbury, Conn.

Rocamora, Suzanne—Levey's, Los Angeles, Cal., July 24-Aug. 15.

RYAN, THOS. J. RICHFIELD—Orph., Frisco, 31-Aug. 15.

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Victoria, Vesta—Maj., Chgo.

Weston, Lucy—American Roof, N. Y. C. Wentworth, Vesta and Teddy—Orph., Salt Lake City, U., 7-13.

White and Simmons—Orph., Los Angeles, Cal.

Willard and Bond—Grand, Sacramento, Cal., Los Angeles, Los Angeles, 7-13.

Yocarya, Three—American Roof, N. Y. C.

## PITTSBURGH.

Williams' Academy Opens Season Here—Charles Abbe Joins Davis Stock Company.

On Saturday night, July 30, Harry Williams' Academy began its season with Williams' Imperials, and is the first house to open.

Under Southern Skies will be the attraction at the Lyceum 6, when this popular playhouse commences its season, and will continue the following week. Beverly of Graustark will be the next play.

At the Grand 1-6 the Harry Davis Stock co. in a well-staged version of Jane Eyre. Next week, Charles Abbe will become a member of the co. and assume the title-role.

The Gayety will begin its season 13 with the Bowery Burlesques.

William Ingersoll, leading man of the Harry Davis Stock co., will sever his connection with this organization and go to Salt Lake City, Utah, where he will be at the head of his own stock co.

Rocoretto's Band holds forth at the band pavilion at West View Park.

ALBERT S. L. HEWES.



# THE CHICAGO SEASON OPENS

It is a Little Early, but The Midnight Sons and Jumping Jupiter Mark the Event—Other Doings in the Theatres—Colburn's Chat of Plays and Players.

(Special to The Mirror.)

CHICAGO, Aug. 1.—Opening the regular season of 1910-11 the engagements of The Midnight Sons and Jumping Jupiter begin this week, the former at the Lyric to-night and the latter at the Cort Thursday night. The American Music Hall will reopen next Saturday night, and the Illinois Theatre will offer a new production, The Girl of My Dreams, beginning next Saturday night.

Richard Carle will play the name part of Jumping Jupiter. Edna Wallace Hopper will head the women of the cast. The music of this production, the announcement states, has been secured from many sources, but the definite plot and "sane" dialogue are credited specifically to Mr. Carle and Sidney Rosenfeld.

The original cast is promised for The Midnight Sons at the Lyric, including George Monroe, Stella Tracy, Harry Fisher, Maud Lambert, George A. Schiller, Joseph M. Ratcliff, Deman Maley and Marcia Harris. Gladys Moore, Masie King and others of vaudeville are in the company.

Lella McIntyre and John Hyams should make The Girl of My Dreams at the Illinois especially attractive and entertaining, if their remarkable success in vaudeville here may be taken as an indication. Wilbur Nesbit, author of the book, has made a reputation as a clever special writer for the local press. He is the author of several bright and original playlets which have been successful in vaudeville. The music is by Carl Hoschna, who wrote the popular tunes of Three Twins and Madame Sherry.

The Chicago Opera House will reopen next Saturday night with The Girl from Rector's.

The new play of Rosalind at The Red Gate, from the novel, which made a good impression at the Crown when produced there late last season, is the opening attraction at the National this week, with Cuba Niblo in the name part. Manager William Gaskill has given Miss Niblo a capable supporting company, and supplied the play with unusual settings.

Manager Max Weber, of Weber's, formerly the Columbus, has the Down in Dixie Minstrels, headed by John F. Rucker, as his opening attraction, beginning next Sunday.

The People's will be a stock theatre again this season with Marie Nelson, whose name has always assured success there as the leading woman again. Rodney Ranous, who made himself popular at the People's during a recent season, will be the leading man. Mr. Ranous will have the general direction of the company, and it will be known as the Marie Nelson Players. John T. Prince, Jr., who became well known here as the correspondent of the New York Clipper, will be the manager of the theatre. The opening will take place about Sept. 5.

The Girl in the Kimono company at the Ziegfeld has been increased. The Sisters McConnell, daughters of J. W. Thompson, of this city, were especially engaged last week. They had just ended a tour of the Orpheum vaudeville theatres.

George Fox and Anne Bronaugh in a bit of burlesque minstrel entertainment introduced in the first act of An Orphan's Prayer at the Bijou last week, achieved that desideratum known as a hit. Miss Bronaugh as leading woman of the company had just been doing Juliet the week before, yet her Calamity Jane was good; in fact, Lotta-like in its manner. Guy Coombs was excellent as the Squire and Mr. Dayton good as Crosby.

Janet Priest, the tabloid comedienne and doll-like star of a recent elaborate Dutch production in vaudeville, is coming as a member of The Girl and the Drummer company. She will be seen in the Swedish part, for which she should have got especial experience during her newspaper days in Minnesota.

Joseph Gailes, the producer of The Girl of My Dreams, assures us that the beauty chorus he will revel in at the Illinois has never had to seek the aid of beauty doctors.

The Man from Home ran 323 performances in Chicago, but The Fortune Hunter at the Olympic will have run 329, Sept. 3, when it closes.

The Garrick will open its regular season with The Chocolate Soldier. Among the succeeding bookings are Fritz Scheff in The Mikado, Maxine Elliott, Margaret Illington and Forbes Robertson.

Hotel rooms are at a high premium on account of the Knight Templar conclave and it has been a task to house the members of the theatrical companies which have been hurried in here to entertain the Knights. Waukegan is an hour or more north by fast trains, but Mabel Barrison and Joseph Howard have placed their hotel there at the disposal of the management of The Midnight Sons company which numbers several score. In some instances flats have been rented. State Street, downtown, has been transformed for the conclave into an avenue de luxe, with arches, Grecian pillars, rich decorations by day and electric lights in addition at night.

Vesta Victoria, the Conclave star at the Majestic this week, heads an exceptional list of clever people. Henry Holton is playing Uncle Louis Dillmore, with Louise Hardenburgh in the little company. The Old Soldier Fiddlers are a new offering.

Isabelle Randolph, who was a member of the Peoples and Academy stock companies, and leading woman of the latter, succeeds Marguerite Snow this week at the Whitney as Dulcie. Miss Snow will be in George Barr McCutcheon's Beverly during the regular season.

John Marble, of My Cinderella Girl, at the Whitney, should feel at home in Chicago, as he is the son of Dan Marble. His mother was a daughter of Mayor Rice of this city.

Billy Single Clifford's new musical comedy is entitled The Girl, the Man and the Game. He is the author. It is arranged in two acts, with interpolated music. In his company are Adele Archer, Hazel Swanson, Charles R. Hammond, Jack Trainor, Bert Lajourne and sixteen chorus women. Mr. Clifford will do his English chappie. The tour will open in Peoria Aug. 15.

Jack Kohl, of the Majestic and Western Vaudeville Association offices, seems to have acquired luck for his yacht when he named it after a successful play, The Fortune Hunter. He has won several races with it lately.

Rose Coghlan played the adventures in The Ace of Trumps at the Majestic last week with a New Theatre perfection in acting which made it more enjoyable than on any of the numerous other occasions when she has given the little play here. Lynn Pratt was as easy, accurate and as skillful in playing opposite as he was before. This little play, with these two clever actors in it, may become another vaudeville classic like McIntyre and Heath and the Russell Brothers in their well-known tabloid farces of The Georgia Minstrels and the Servant Girls. Flo Irwin in Mrs. Peckham's Carouse, and other "acts."

There were a number of other unusually popular entertainers on the Majestic bill last week. Mike Bernard and Willie Weston, who responded to a dozen encores; George Mullen and Ed Corelli, the Five Armanis, and Zella Covington and Rose Wilber in their protean.

Miss L. Jane Babcock, who has been in a hospital here for a number of weeks, has gone to her summer home in Charlotte, Mich.

The bills this week: Cort, Richard Carle in Jumping Jupiter; Illinois, The Girl of My Dreams, with John Hyams and Lella McIntyre; Whitney, My Cinderella Girl; Lyric, Midnight Sons; Colonial, Madame Sherry; Olympic, Fortune Hunter; Chicago Opera House, Girl from Rector's; Ziegfeld, The Girl in the Kimono; Princess, Baby Mine, with Otis Harlan; Bijou, Cripple Creek; National, Rosalind at The Red Gate.

In the Barnyard Romeo company at the American Music Hall, which will reopen next Saturday, are Stella Mayhew, Sidney Grant, La Petite Adelaide, Billee Taylor, Johnny Hughes, and Miss Hajas, a little Viennese. The Barnyard Romeo, originally called Chanticleer, a musical comedy, which requires an hour and a half to perform, will take all the time at the American after the intermission.

Gerald Fitz Gerald and Perry J. Kelly have purchased Honeymoon Trail, and will begin a tour with it at Streator Aug. 26, with Louis Kalso, Fred Wyckoff, Carl George, Charles Seagrave, Lew Lawson, James P. Houston, Arline Boling, Clara Dalton, and Rose Glides in the company.

Walter Damrosch and his New York Symphony Orchestra are at Ravinia

Park for two weeks. Channing Ellery remains at Bismarck Garden until Aug. 19. Creators continues at Sans Souci. OTIS L. COLBURN.

## DENVER.

Banner Week of Season at Elitch's—John Cort Expected Here This Week.

The week of July 17-23 was one of the best of the season at all of the resorts. The House of a Thousand Candles was splendidly presented by the Elitch co. Brewster's Millions follows.

The opera season at Lakeside closed 23, and for the balance of the Summer vaudeville will be given three times a day in the Casino. Ferullo's Band is attracting crowds.

Luna Park and the Tulleries are getting their share of patronage. Pantages' offered the Four Nightingales, Nichols and Cox, Richard Burton, and others.

Cavallo's Symphony Concerts attract many music lovers to Elitch's Gardens every Friday afternoon.

The regular season of the Orpheum opens 1 with the following bill: Ramones, High Life in Jail, Lyons and Posco, Sydney Shields co., Hal Merritt, Boynton and Burke, Bert and Lottie Walton, Zella Sears, and Thomas Findlay, two of the cleverest and most popular members of the Elitch co., have left to begin rehearsals for their Winter's engagements.

An announcement of importance is the engagement of William Collier for four weeks at Elitch's, beginning 7. He will appear in The Patriot first, then a new play, written by himself and Edgar Selwyn, to be followed by Caught in the Chain and The Man from Mexico. Mr. Collier's little son has been ill here in the Steele Hospital for several months.

John Cort is expected to arrive this week to formally take over the Auditorium, on behalf of himself and the Shuberts. The opening attraction will be Walker Whiteside in The Melting Pot 22. MARY ALKIRE BELL.

## LOUISVILLE.

Vaudeville and Open Air Amusements Doing Well—Some Items of Local Interest.

At the Gayety July 24-30 are appearing Van Clave, Denton and Pete, George Porchop Erers, Dena Caryl, Curtiss and Arden and Texico in mystic dances. Attendance excellent.

The Louisville Herald gives its annual outing to the Louisville "kiddies" 25 and has prepared a number of pleasant surprises for the little folk.

Manager John H. Whallen, of the New Buck, is confined to his room by serious illness. The physicians say he will be all right by the time the season opens at the Buck.

Harry A. Bilger, assistant manager at Fontaine Ferry Park, was pictorially shown in a recent issue of the Times, together with a complimentary mention of his being "the right man in the right place."

The new hotel to be erected by Owen Tyler, the owner and builder of the Gayety, is in rapid course of construction. It has a fine location, will be an up-to-date modern hostelry and will be conducted by "Nic" Bosler personally and favorably known by every professional who visits this part of the country.

The open-air picture place and baseball bulletin recently opened is proving a big success. The admission is small, the pictures good and the baseball features exciting. Vernon Sanders, familiarly known as "Screw," is proving a success as a manager. He is a well-known Louisville newspaper man.

CHARLES D. CLARKE.

## KANSAS CITY.

All Houses Closed Until Opening of New Season Beginning Sept. 1.

With the closing of the Lyman Howe travel pictures at the Shubert July 23, all the downtown houses, except vaudeville and moving pictures, are now closed for the Summer. The Howe pictures had a six weeks' run, and in spite of some warm weather, drew well and please immensely. Earl Steward and Fred Steward, manager and treasurer, respectively, of the theatre, have left for an extended trip East during which arrangements for the coming season will be made. The theatre is announced to reopen Sept. 1.

"Consul," the educated chimpanzee, was the headline act at the Empress 24-30, pleasing large crowds nightly. The bill was one of merit throughout.

The American Band played its second week at Electric Park 24-30 to the usual good crowds. D. DEEDY CAMPBELL.

## NEWARK.

Ada Meade Here for First Time Gave Excellent Satisfaction—Vacation Notes.

The Aborn Brothers presented Sergeant Kitty at the Olympic Park July 18-24. Ada Meade, who made her local debut in the title-role of Mlle. Modiste a few weeks ago and speedily established herself in the good-will of her new public, appeared as Kitty. She was charming in every respect. Blanche Morrison assumed the role of Lieutenant De Merillac's young wife. Her singing and acting were, as usual, excellent. Miss Morrison withdrew from the cast after Monday and the part was assumed by Florence Rother for the balance of the week. James McIlhenn was never better than his Captain Jouquiere. His sayings and doings kept the audience in an uproar. Thomas Van as the trembling proxy, Hattie Arnold as the old aunt, and William Shuster assisted greatly in the merriment of the performance. Charles Bowers and Forrest Huff handled the small parts well and satisfactorily.

The Sultan of Sulu was the offering 25, and given by one of the Aborn's best casts, including Robert Lett, William Schuster, William C. Weip, Ada Meade, Dorothy Webb, Hattie Arnold, John R. Phillips. The Strollers will be given 1, with James McIlhenn in Eddie Foy's role.

Lorne Elwyn and Margaret Keane presented At Piney Ridge 18-24 at the Electric Park to excellent business. The cast included Carl Jackson, Herbert Sears, Milton Royle, Al. W. Cross, Robert Dunlap, William Kraice, and Stella May. Hello, Bill, was the offering 25-1 and went with a good many laughs. The cast contained many newcomers, including Anthony De Motte, James Hagan, William Kraice, Marion Shanley, Salita Salano, and Laura Eastlake. Margaret Keane was out of the cast for the first half of the week, taking a much needed vacation. GEORGE S. APPELGATE.

## SPOKANE.

D. S. Lawrence and Jane Kelton Closed Successful Season—Baker Stock Opens Soon.

The Auditorium was dark week of July 17. William Collier in A Lucky Star 25, 26, Mrs. Fiske 8, 9, Margaret Anglin 16, 17.

The Lawrence-Sandusky Stock co., headed by D. S. Lawrence and Jane Vivian Kelton, closed a successful Summer engagement at the Spokane on 23rd in Uncle Tom's Cabin. Miss Kelton was the Topsy, Alf T. Lane was Uncle Tom, and Margaret Neff was the Eva. There were flowers for members of the co. at the closing performance. They go to Seattle to play a season at the Lois. The Baker Stock co. will open its season here early in August.

Liberati's Band and Orchestra co., which played to thousands at Natatorium Park the week of 17, has been retained for another week.

"Bob" Fitzsimmons and Mrs. Fitzsimmons, who will play at Pantages' the week of 24, arrived here on 21, to pass several days in the orchard districts tributary to Spokane city. W. S. M. ORRA.

## BUFFALO.

The Bonstelle Stock Company [Jef Farewell Offering—Mildred Holland at the Lyric.

For the farewell week of the Bonstelle Stock co. at the Star Lady Frederick was the offering, and the house was packed July 25-30.

Mildred Holland gave The Lily and the Prince at the Lyric 25-30.

Charles Hanna, Jr., eleven years old, son of Charles Hanna, a professional, was killed by a fall 26 in this city. He was a student at St. John's School. P. T. O'CONNOR.

## CLEVELAND.

Amelia Bingham in A Modern Magdalen Pleased at Euclid Garden.

A Modern Magdalen was the bill presented by Amelia Bingham and her excellent co. at the Euclid Garden July 25-30. It was well staged and played, the patronage attesting the facts. My Wife's Husband 1-6.

At the Colonial the stock co. gave another screaming farce, entitled It's All Your Fault 25-30. Hello Bill, 1-6.

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## AROUND VARIOUS CIRCUITS.

**John Cort Announces Various Attractions—Book Plays and Original Casts—Companies on Tour Next Season.**

## American Theatrical Exchange.

Recent bookings through this office for the coming season are just out of college. Miss Nobody from Starland, The Climax, Paid in Full, Billy, with its Daly Theatre cast, and the well-known book play, Ishmael Beulah.

The managers of Southern cities are now writing for independent attractions, as they report the bookings from other sources are very slight.

Clarence Wise, manager of the Lyceum Theatre, Memphis, Tenn., is in town for a short visit. Among recent callers at this office were Mr. Rothenburg, manager of the Opera House at Meridian, Miss.; also Mr. Bixler, from Hattiesburg, Miss., and Mr. Humphrey, from Huntsville, Ala. They are all in favor of the "open door" and were pleased by the prospects for next season.

## Chas. A. Burt Southern Theatre Circuit (Inc.).

Thomas J. Crane reports that he has erected a new theatre at Pelser, S. C. The theatre is up to date in every respect and there is every prospect of it being a first-class show town. A good line of attractions has been booked for this theatre.

Paul N. Trebitsch is organizing a vaudeville attraction for the road, which consists of band and orchestra and six high class vaudeville acts. The attraction will be thoroughly equipped with a fine line of lithograph printing, special scenery and costumes and will play all circuits.

A. C. Mayer, of Washington, D. C., states he has an option on the Academy of Music, at Newport News, Va., and more than likely will close lease to operate that theatre on a long lease. The theatre is booked through this office and has a fine line of attractions for this coming season.

A. C. Early has succeeded B. E. Carter as manager of the Carter Opera House, at Beckley, W. Va.

## J. J. Coleman's Circuit.

The managers of the following companies signed contracts during the past week for routes over this circuit: A Stubborn Cinderella, The Climax, Al. H. Wilson, Paid in Full, The Soul Kiss, The Lottery Man, and Al. G. Field's Minstrels.

Blanche Ring in The Yankee Girl, James T. Powers in Havana, The Flirting Princess, The Goddess of Liberty, and Jefferson De Angeles and the all-star cast in Mikado are only some of the musical companies that will cover this circuit next season.

Kelly and Fitzgerald have booked The Honeycomb Trail through Mississippi and Louisiana for next season.

Thomas Dixon's newest play, The Sin of the Father, will cover Tennessee, Mississippi, Louisiana and Arkansas next season under the management of George H. Brennan.

Tim Murphy will play through Louisiana in September.

D. E. Hoskins, of the Hoskins Theatre, Lexington, Miss., has entirely renovated his theatre for next season, and has added many more seats to the auditorium.

Sidney Drew in Billy will be the opening attraction in many of the Mississippi and Louisiana houses in September.

## National Theatre Owners' Association.

Sidney Weis, manager of the Grand Opera House, San Antonio, Tex., has purchased from the Messrs. Shubert the production and all rights to the comedy Billy. Mr. Weis has engaged Sidney Drew, the original star, and will secure practically the same supporting company as appeared during the New York engagement. Al. Hoog has been secured as press representative.

## Northwestern Theatrical Association Circuit.

John Cort announces the following bookings that have so far been made in the theatres which he represents in the West:

In the majority of the first-class houses west of the Missouri will be seen Margaret Anglin, Walker Whiteside in The Melting Pot, Bertha Kalich, Wilton Lackaye in The Battle, Viola Allen in The White Sister and The Goddess of Liberty, Mary Manning in A Man's World and The City, Margaret Illington in Until Eternity, James K. Hackett and William Faversham in The World and His Wife, De Wolf Hopper in A Matinee Idol, The Lottery Man, The Kissing Girl, and Madame X; Grace Van Studdiford Opera company in The Prince of Pilsen, Fields and Lewis in The Dollar Mark and The Girl and the Wizard, Maxine Elliott

in The Chocolate Soldier, Jefferson de Angeles in The Beauty Spot, Louise Gunning and John Mason in The Witching Hour, Seven Days and The Merry Widow; James T. Powers in Havana and The Nigger; Frank Daniels in The Belle of Brittany and The Flirting Princess, Gertrude Elliott in The Dawn of a To-Morrow, Madame Nazimova and Marie Dressler in Tilly's Nightmare, an all-star cast in The Mikado and The Midnight Sons, Blanche Ring in The Yankee Girl, Sothern and Marlowe in repertoire, Arnold Daly in repertoire, a new production by Henry W. Savage that has not yet been named, and Frederick Ward.

For the popular-price theatres Mr. Cort has booked: A Stubborn Cinderella, Arizona, The Cow and the Moon, The Blue Mouse, Billy Clifford, Mrs. Wiggs of the Cabbage Patch, A Volunteer Organist, Our New Minister, The Broken Idol, Morning, Noon and Night; The Show Girl, The Time, the Place and the Girl; Bernard Daly, Grace Cameron, The Rosary, The Queen of the Moulin Rouge, The Man of the Hour, A Gentleman from Mississippi, The Newlyweds and Their Baby, The Wizard of Wiseland, The Isle of Spice, Roseland of the Red Gate, Superba, and Sargeant Billy.

These two lines of attractions have been distributed throughout the 170 one-night stands that Mr. Cort represents. Additional routes are being laid daily, and Mr. Cort is already assured that the season of 1910-1911 will be the greatest ever known theatrically in the North-west.

## INDIANAPOLIS.

**Leslie Kenyon to Support May Buckley Next Season—Announcements and Rumors.**

The Murat Players closed their season at the Murat in Caste July 18-23.

Max Anderson, of Anderson and Ziegler, former owners of the Grand and present lessees of the Park, was here for a few hours 21 in the interest of the Park, when he completed arrangements for the opening of the house 8 with a dramatization of Meredith Nicholson's novel, Rosalind at Red Gate.

Announcement was made last week that Sullivan and Considine have taken over the lease of the Colonial, which went into the hands of a receiver late last Spring, and will continue it as a vaudeville house. It will open early in September at popular prices. Last season the Colonial was booked by William Morris. It is rumored that William Morris, who booked the Colonial without managing directly, may play high class vaudeville in this city again this season in competition with the Grand, but the response to a telegram sent to New York last week was that "nothing has been settled definitely as yet."

Leslie Kenyon, one of the most popular and versatile members of the stock co. which closed an eight weeks' engagement at the Murat 23, will play an important part in the support of May Buckley in The Little Damsel the coming season. Mr. Kenyon has rejected the offer made him to head an all star co. in London this Fall in a revival of Caste in the part of Eccles, which he acted with great success the closing week at the Murat, and will fill the other engagement instead.

George Arvine, who is spending his vacation at his summer home at Port Jefferson, L. I., will return here the latter part of August and with his co. will open his season at the Majestic Sept. 5, probably in The Squaw Man.

PEARL KIRKWOOD.

## PORTLAND, ORE.

**Corner Stone of New Hellig Theatre Laid by Mrs. Fiske—Manager Baker a Busy Man.**

William Collier in A Lucky Star, at the Bungalow, made good financially July 11-15 despite a half week of torrid weather. Mrs. Fiske followed 21-23 in Becky Sharp and Pillars of Society. In the first named she renewed her artistic triumph of former years and in the second play made a new local record for herself. With the coming of Margaret Anglin 25 the local season for first-class attractions closes until the new Hellig Theatre is completed some time in September.

George L. Baker is by long odds the busiest manager in the town. Aside from directing the erection of his new playhouse, he is marshalling actors and actresses for the three stock co. which are to play under his direction at Portland, Seattle, and Spokane.

Accompanied by Acting Governor Bowerman, Mayor Simon, and Calvin Hellig, and in the presence of many prominent citizens, Mrs. Fiske laid the cornerstones of the new Hellig Theatre 22.

JOHN F. LOGAN.

## LOS ANGELES.

**Good Bills and Business at All Houses—Many Outdoor Attractions.**

Despite a week of slightly warm weather the theatres have done their usual amount of business. Los Angeles is a good midsummer amusement city and this is due perhaps to the fact that our beach resorts are all within a half hour's reach by trolley car and people can easily return to the city from their beach cottages before midnight.

The principal attraction July 16-23 was Virginia Harned and William Courtenay, with a carefully selected co., playing An American Widow at the Majestic. Splendid houses greeted these two popular actors though the so-called comedy is not so much after all; we shall much prefer to witness The Second Mrs. Tanqueray 24-31. Both Miss Harned and Mr. Courtenay are highly appreciated here and were given a decidedly warm welcome on the opening night.

Via Wireless must be pretty good at the Belasco, as it is finishing its second week. Billy, the John Drew success, is scheduled for 25-31, with Dick Vivian playing the Drew role.

Caught in the Rain had a very successful week at the Burbank, with At the White Horse Tavern advertised for 24-31.

Over at the Orpheum Vesta Victoria, the English singing comedienne, has been the feature for the past two weeks; she is clever and has the natural funny streak which really tells.

The Giron co., now playing melodrama at the Grand, is meeting with its share of patronage: A Midnight Marriage is on and its spectacular effects and intense dramatic action fill the heart with that satisfying thrill which all good melodrama should.

The Café Chantante is quite the go in this vicinity at present. There is hardly a night at Levy's that one does not have to engage a table ahead for after the performance. Then there is the Bristol Pier Café, which is down at Ocean Park, giving quite a strong bill. This popular café is built away out over the ocean on a long wharf; it is brilliantly lighted and looms up at night like a part of Coney Island.

Speaking of Coney Island, we are rapidly approaching this feature at Venice and Ocean Park. The Abbott Kinney co. is installing these outdoor attractions all over the beach and out on the big pleasure pier at Venice. And now comes Adolphus Busch, with big plans for a real Luna Park at Ocean Park; scenic railways, the Alps and all such stunts are to be immediately installed. You see we can run this sort of attraction the year round in this country.

H. C. Wyatt, lessee of the Mason Opera House, and the oldest theatrical manager in the city, is seriously ill at his home; he suffered a nervous breakdown the past week and the doctors say it will be many months before he will be about again. His son, W. T. Wyatt, has charge of his father's affairs.

DON W. CARLTON.

## SEATTLE.

**A Lucky Star at the Moore—Russell and Drew Continue to Please.**

At the Moore the attraction was A Lucky Star July 17-23, which amused and entertained audiences ranging from small to large. William Collier in the leading role made the most of the part, and he was supported by a capable co. In the cast were Ellen Mortimer, Katharine Mulkins, Phyllis Young, Reginald Mason, Wallace Worsley, Frank H. Westerton, and others. There were many humorous situations, and the production was artistically staged with some original features. Mrs. Fiske in Becky Sharp 25-29, and Pillars of Society 30, and matinee 28.

The Russell and Drew Stock co. at the Seattle appeared in The Convict and the Girl 17-23, which was presented in the effective manner characteristic of the co. before audiences averaging good business. In the cast were: Jane Tyrrell, Claire Sinclair, Eva Earle French, Anita Allen, True Boardman, Corbett Morris, Sidney Payne, Edward Kellie, George B. Berrell, Frank Seaward, and others, who scored in their respective roles. Same co. in Ten Nights in a Barroom 24-30.

The offering at the Loie was Eugene Wiener in Rip Van Winkle 17-23, which was presented in a creditable manner before houses ranging from small to large. In the cast were: Aileen May, Lillian Griffith, Margaret Nugent, Linnie Love, Raymond Whitaker, Norval MacGregor, Robert Webb Lawrence, Harry Cummings, Verne Layton, and others. This co. will be succeeded by the Sandusky-

## MEYER'S MAKE-UP

## GUARANTEED

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Lawrence co. in The Clansman 24-30 and other attractions.

Certain complications arose, which resulted in the dissolution of the Bonita co. while presenting Playing the Ponies 10-15 at the Grand. The more prominent members of the co. departed for the East, and for those remaining in Seattle a benefit, matinee 22, was given at the Alhambra. It was a great artistic success.

BENJAMIN F. MESSERVET.

## MILWAUKEE.

**Owen Davis' New Play Pronounced a Success—Robert Dempster May Recover.**

The Rejuvenation of John Henry, a new farce comedy by Owen Davis, is being presented for the first time on any stage this week by the Alhambra Stock co. The play wins almost constant laughter from the rise of the curtain, and there is little doubt but that it will spell success for the author. The farce abounds in funny situations and witty lines, and the Alhambra co. is giving a spirited, well staged production. First honors are shared equally between Director Frank Hatch, in the title-role, and Frederick Burt as the close fisted son, who inherits his father's disagreeable traits of character without the redeeming ones. The balance of the co. all do good work in their respective parts. Hoyt's A Milk White Flag 1-6.

Excellent vaudeville is seen at the Empress this week. The bill includes Lew Welch, Hutch Lusby 1910 Something, the trained dog Doc, La Grecia, Schenk Family, and the Rathskeller Trio. Every act pleases.

The Crystal Theatre, which has been closed this Summer for repairs, reopens 1 with one of the strongest vaudeville bills seen at this playhouse. The theatre has practically been rebuilt and Manager Fisher reports that he has lined up some excellent acts for this season.

Maud Gilbert, the popular leading woman of the Alhambra Stock co., retires at the end of this week to enjoy a well earned rest.

Robert Dempster, leading man of the Alhambra Stock co., who was severely injured last week in an elevator accident, will probably have to remain in plaster casts at the Trinity Hospital for a period of six months. It is now thought he will be able to regain the use of his legs.

Robert Bevering, the popular treasurer of the Majestic Theatre, is spending his annual vacation in northern Minnesota.

L. R. NELSON.

## PROVIDENCE.

**Good Business at Keith's—Praise for Messrs. Sullivan and Sutton.**

Large and enthusiastic audiences were in attendance at Keith's July 25-30, where Harry Mortimer in the chief role of Brewster's Millions demonstrated the art of spending money. The attraction proved a capital Summer entertainment and the excellent work of Mr. Mortimer and the Albee co. in general was most gratifying. Miss Scott returned to the cast after a short vacation and made a delightful Peggy Gray. Rosemary 1-6.

Frederick Sullivan and his able assistant, Fred Sutton, deserve a great deal of credit for the way that the various productions have been staged throughout the Summer. The current attraction, especially Brewster's Millions, was exceptionally well put on, which was in a great measure responsible for its success.

H. F. HYLAND.

## GEORGE

## LYDECKER

Engaged for Charles Martin's Production.

"\$3,000,000"



## A NEW SEASON IN BOSTON

**Benton Says It Has Started—Opening of the Colonial Marks the Event—Last Week of the Hunt Company—Summer Gossip of Plays and Players.**

(Special to The Mirror.)

Boston, Aug. 1.—Boston's new season started in to-night when the Colonial reopened its doors a little earlier than usual. Labor Day has been the ordinary time for opening the year at this house, but this time only six weeks were allowed and then Charles Marks brought in Three Million Dollars, which is expected to have a late Summer run here. There was a large audience to-night, proving that all the playgoers were not out of town for the Summer or taking automobile rides. The new piece was well liked and the honors were about evenly divided between the book of Edgar Allan Wolf, the lyrics of David Kemper and the score by Anatole Friedland. The story deals with the mishaps of a young fellow just out of college in courting a young lady against time when he is a novice in the art of making love. There is much lively fun from Louis Simons, Mark Smith, Juliet P. and May Boley. The much-heralded "heiremes" are quite a feature of the production, but then Boston has seen pretty girls on the stage before this.

This is the last week of the engagement of Charlotte Hunt and her stock company at the Majestic, and she closes with a presentation of Carmen to make way for The Merry Widow, that it may have here the time that was booked at the Tremont before the split came with the syndicate and Henry W. Savage. Miss Hunt has certainly proved herself an able manager as well as a good actress, and the pluck which she has manifested during the Summer has won universal admiration. Her company has been good and her choice of plays excellent. Now she retires with plenty of laurels after the production of Carmen.

Bingville Bugle has pleased the readers of the Sunday Post so well that Lindsay Morison continues it for another week with his stock company at the American Music Hall. It takes the characters which are familiar ones with the readers of this Sunday page, and presents them in new light. The piece is at its best where the action takes place at Bingville, and the country comedy is refreshing and spontaneous, but when the action comes to Boston, it becomes more melodramatic and misses some of its effectiveness, but this evidently can be remedied.

Frank Lalor in vaudeville and Bird Milner with her wire walkers are the two features starred in the bill at Keith's this week and the other attractions are good.

Low Bloom and Jane Cooper head the list in the open-air theatre at Norumbega Park.

The Nahant Girl, the musical comedy, continues another week at the Knickerbocker and The Girl and the Man moves to the open-air house at Medford Boulevard.

The open-air parks have felt the effects of the hot weather, for the crowds have gone there in large numbers to keep cool.

Charles J. Rich, of the Hollis, and his family have been at Biasconset, Nantucket, for the past fortnight.

Laura Burt, who was at Keith's last week with her husband, Henry Stanford, will have only one more week in vaudeville and then she will begin the rehearsals of Madame X, for she is to play the title-role in one of Henry W. Savage's companies the coming season.

E. Rosenbaum, Jr., went to New London and came back to town with the \$3,000,000 company.

Henry W. Savage's company for The Merry Widow made up a good share of the passenger list of the Plant line steamer A. W. Perry 30, for there were seventy-five singers on board going for a week in the provinces before opening the season at the Majestic.

Lawrence Reed, the coachman to The Maid of Mystery, at Keith's, was fined \$5 last week for remaining on the street

with his carriage more than five minutes. It was quite a spectacular turnout, with two Arabs in gayly colored robes to follow the carriage, and attracted great crowds. After the fine the driver would stay by the sidewalk almost the legal limit, make a circle in the street and return for the maid, so that it proved even more effective than ever.

Cards have just been received in this city announcing the marriage of Viola Davenport, the opera singer, to Alvan T. Fuller, the automobile man. The ceremony was performed in Paris, and the bride's father, G. Frank Davenport, went abroad to attend the ceremony. He also witnessed the aviation meet at Reims. Mrs. Fuller was one of the most promising of all the debutantes at the Boston Opera House last Winter, following her training for the stage in France. The couple will live in Brookline following their return from Europe.

During the hot weather of last week Michael McLoughlin, a worker on the staging over the entrance to the American Music Hall, was overcome by the

heat and fell to the ground, a distance of thirty feet, receiving injuries from which he died in a few minutes.

Donald Meek, Estelle Wentworth, Vera Roberts and George Crampton, all of whom had been in the Summer Opera company at the Castle Square, went down to Annisquam, so as to give a "Pop" concert for the yacht club there.

Arthur C. Berkeley, of Lawrence, filed a petition in bankruptcy here last week, with liabilities of \$1,000, with \$350 secured. He is a mason, but a good share of his liabilities, \$1,021, was for his partnership with John A. Anderson in the management of the Berkland, a moving picture house at Lawrence.

Mark Kent, formerly a member of the stock company at the Castle Square, has just closed an engagement at Pittsburgh, and came on to visit his sister-in-law, Miss Milken, of Rosindale.

Walter E. Perkins was in town last week for a little visit, having run up from Biddeford, Me., where he has been spending his Summer vacation at his boyhood home.

Julius Frankenburg, of New York, walked into police headquarters last week and surrendered himself, saying that he was wanted in that city on the charge of getting a loan of \$200 from his landlady upon fraudulent booking engagement for a vaudeville act. He was to have the daughter of his benefactor as his leading lady, but instead they came to Boston where the money was spent. New York was notified, and an inspector came to take him back. JAY BENTON.

## THE WEEK IN PHILADELPHIA

**Closing of the William Penn and the Grand—Opening of the Garrick—Plans of the National and the German Theatre—The Wolf Presented by the Orpheum Players—Vaudeville Bills.**

(Special to The Mirror.)

PHILADELPHIA, Aug. 1.—A lethargy is settling upon Philadelphia theatres. Perhaps the sleeping princess is waiting for the prince to break through the hedge of thorns and bring her back to consciousness. At any rate, two more theatres closed their doors on Saturday for a rest, or for what looks from the street like a rest. The period of their retirement will be utilized in putting a few necessary crimps in their coiffure and in otherwise refurbishing up their appearance. These two theatres are the William Penn and the Grand, both of which have been vaudeville houses. This completes the first season for the William Penn, a season of successful management. The theatre will open in a few weeks. The Grand, which does not open until September, will then be devoted to legitimate drama. W. Dayton Wegfarth, the manager, is taking his vacation on the water.

To offset this depletion of amusements only one house, the Garrick, will open to-day. The advertisements of the Garrick are dwelling particularly on the fact that the actual colors of things will be reproduced by a process known as Kine-macolor. The pictures making up the first bill are mostly parades and natural scenes—the funeral of Edward VII. views of Mt. Vernon, barnyard scenes, etc.

The openings and the plans of the German Theatre and the National are announced. The National poses as the American headquarters for dramatic thrills, and will continue this policy in August, dispensing melodrama of the time honored variety. Bookings have already been made for Three Weeks, The Chinatown Trunk Mystery, The Minister's Sweetheart, The Shoemaker, In the Bishop's Carriage, and The Smart Set. This lurid list will be supplemented by other attractions later.

Director Max Hanisch, of the German Theatre, is at present in Europe, where he has made a number of contracts with German singers to come to Philadelphia. Nora von Bauer-Schmidt, a contralto, and Maria Megendorfer, a soprano, have both been engaged. They are pupils of Baroness von Wilhelmy, of Munich. Two pupils of Loritz, of Munich, are also on the list—Dr. Carl Wilde, baritone, and Simon Schwalb, tenor. Maria Huebner, who studied under Hans Neupert, the stage director, before she went to the Hoftheatre at Sigmaringen, and Frederic Ayres, already known to Philadelphia, will also appear at the German Theatre.

The Orpheum Players, at the Chestnut Street Theatre, continue to be the only purveyors of straight drama through the hot weather. Their production of Three of Us last week was spirited, although it

was, perhaps, not equal to work that they have done earlier in the Summer. Three of Us is a Western drama by Rachel Crothers, with plenty of the Western atmosphere. The bill this week is The Wolf, one of Eugene Walter's less popular plays. This drama of the Canadian Northwest has scenes of ample intensity. Leila Shaw, Al. Phillips, and George Parker have the best scenes in their hands.

Keith's Theatre is pursuing the even tenor of its popular way, scarcely feeling the effects of the heat and certainly not succumbing to them. Dr. Carl Herman, the spectacular electrician, is the headliner for this week. His associates are: William Hawtrey in a sketch, Mrs. William E. Annis and her company in musical specialties, Cunningham and Marion in An Acrobatic Talk Fest, Harry Fox and the Millership Sisters in Artistic Nonsense, the Four Readings in acrobatics, Patsy Doyle in comedy, Signor Balarini with trained dogs, and Carl Randall in a monologue.

The Hippodrome has daily amused its quota of the population. Its bill for this week includes Hughey Dougherty, a minstrel, who is always sure of a welcome in Philadelphia; Frederick Hunt, a human projectile from The Leaning Tower of Pisa; Five Flying Dordens, who perform on the trapeze; Hilda Bucher, a songstress; Six Nelson Comiques, acrobats; Six Dancing Wonders; Lavan Trio, gymnasts; Flatow and Dunn, blackface comedians; Tommy Nelson's Clowns' Frolics, and Clark's Comedy Circus.

Manager Eckhardt has engaged The Girly Girly Show for the Gayety. On Wednesday night the feather-weight championship tournament will begin with about forty entries. There will be a special bout between Hockey and Buck.

The Academy Male Singing Society of Vienna, which arrives soon in New York, will sing at the Philadelphia Academy of Music on Aug. 29, under the auspices of the United Singers of Philadelphia. The chorus is directed by Franz Pawlikowsky. The accompanist is A. Goslerich, H. I. M. musical director of Vienna.

JAMES D. SLADE.

### SAN FRANCISCO.

**Bright Outlook for New Season—Golden Gate Park May Get Ensign Fountain.**

Henrietta Crossman did exceedingly well during the week just past and bids fair to repeat her flattering business during week ending July 30.

Gottlieb and Marx have made arrangements whereby they expect to have come direct from the East to open up at their house. The towns will open here, after which they will make the coast. On 1 Frederic Thompson will see his co. playing The Spendthrift. Wagenhals

and Kemper will also send Seven Days on a direct jump to San Francisco. Likewise David Belasco, I am told, is engaging a special to take his entire co., headed by Frances Starr, to our city, to produce The Easiest Way.

James K. Hackett repeated the success that he has had in the two weeks just past with The Prisoner of Zenda. He has done remarkably well at the Alcazar, and every production has met with entire satisfaction. His next production will be Don Caesar's Return I.

Through the kindly offices of Mrs. Fiske, whose love for animals is so well known, San Francisco may receive the gift of an Ensign Memorial Fountain. The society has for some time endeavored to obtain one of these drinking fountains for animals, which are distributed from a fund established by Herman Lee Ensign, the noted philanthropist, but without success. While in this city Mrs. Fiske promises to add her efforts to those of the society, and favorable results are anticipated, as the allotment of the fountain is in charge of the Natural Humans Alliance, of which Harrison Grey Fiske is the head. It is proposed to erect the fountain at the Baker Street entrance to our Golden Gate Park, which is one of the largest parks in the world, where it will serve the purposes of adornment as well as usefulness. The fountains are sculptured granite and of beautiful proportions and design.

The scenic painter named Arthur Sheppard, who was killed in Salt Lake, is not the Arthur Sheppard who was the scenic painter for the Hartman co. in San Francisco. The Hartman Sheppard is very much alive.

Hortense Neilson, a sister of Alice Neilson, was presented July 24 by R. L. Stockwell at the Princess, in Misspah. Both Alice and Hortense were members of the old Tivoli chorus.

Henrietta Crossman, I am told, will produce a play written by Miriam Michelsen, entitled The Duchess of Suda. Miss Michelsen is a well-known newspaper woman, and comes of a family of well-known writers. She is the sister of Professor Michelsen, the mathematician, who received a \$40,000 prize from the Swedish government for his work in higher mathematics.

A lecture on the Passion Play was given 21 by Dr. Edwin H. Hadlock, and 125 stereopticon views were employed.

Work on the Morris Western Vaudeville house is now in very active progress.

A. T. BARNETT.

### CINCINNATI.

**Ben Grant's Players Opened to Fair Business—Vaudeville Pleased at the Grand.**

Serpentina in reptile dancing was the chief attraction at the Grand July 25-30. She is both fascinating and instructive. The famous Kennedys also on the programme, are clever. The headmen for this week are Curtis and La Van.

Beginning Sunday and continuing during the week, the Ben Grant Players will give in repertoire As You Like It, Twelfth Night, and Midsummer Night's Dream. Medium sized crowds greeted them at their opening performances.

Uncle Tom's Cabin and the Gypsy Orchestra has been doing a good week's business at the Lyric, which ends the motion picture season at that theatre. The management will continue these high-class pictures at the Alhambra.

The Battle of Santiago and the Park Stock co.'s production of Lady Audley's Secret were the drawing cards during the past week at the Lagoon.

The attendance at Chester Park 30 was one of the largest this season. The free vaudeville was extra good.

A. J. McNAIR.

### BALTIMORE.

**Midsummer's Delicacy in the Monumental City—The Howe Picture Pleases.**

BALTIMORE, Aug. 1.—Lyman H. Howe has been exhibiting his remarkable collection of moving pictures at Ford's during the past week and will continue this week. Mr. Howe has built up a large clientele, which fills the Opera House notwithstanding the warm weather. With the exception of a few moving picture exhibitions all places of amusement in the city are closed. Concerts and free vaudeville shows are given at the various resorts—Gwynn Oak Park, River View and Bay Shore Park and Suburban Park.

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## THE VAUDEVILLE FIELD

AMERICAN MANAGERS CONTINUE TO IMPORT FOREIGN ACTS.

Zona Vevey the Latest Importation—La Vesque Another European Product, Announced—Beatrice Ingram Scores Again—Laura Jean Libby Makes Her Stage Debut—Current Bills—Notes.

Because their audiences increased during the engagements of several foreign acts American managers seem to think that the word "importation" is sufficient to bring an act to success. They have forgotten, but will soon recollect, when the magic word "importation" loses its power of attraction and becomes synonymous with "imposition," that the persons of foreign affiliation who have "made good" here are actors far above others in their own line. The fact that Miss Loftus, Vesta Victoria, Vesta Tilley, and George Lashwood were able "to pack 'em in" in vaudeville parlance, was not due to the nationality of the performers. Their success was based solely on merit. Now comes a string of mediocre acts from the other side which are labeled as the "sensations of Paris" or "a London success," but which contain nothing of worth. In fact, in the smaller vaudeville and moving picture houses any number of American girls are doing "turns" which cannot get on the big time, but which are infinitely better vaudeville material. Why do managers thus turn down good native acts and welcome poorer foreign stuff? Are they more blind than their audiences or do they think they can dazzle their patrons by press stories of the wonderful success of these acts abroad? These stories will work for a short time in filling theatres, but there will be few repeating audiences for such trash, and the press stories will soon be taken for what they are worth.

### New Acts.

The latest foreign vaudeville player to bid for favor is Zona Vevey at the American Music Hall. With a collection of deplorable songs, a poor voice and nothing in the way of personality, Miss Vevey is handicapped. She may be "Britain's Brightest Star," but the chances of her doing much shining in America are slim. Miss Vevey's act, called My Lady's Flower, takes place on full stage and includes three songs in costume. She is accompanied on the piano by Max Erard, her husband, and author and composer of her songs.

In a short sketch, the theme of which is almost identical with that of Mrs. Temple's Telegram, but which George Henry Trader claims to have adapted from the French, Mr. Trader elected to present himself at the American Music Hall. He is ably assisted by Juliette Atkinson, Alice Gale, J. Malcolm Dunn and Mary Talbot. The scene of the story is New York, and Mr. Trader's costume is a bathing suit. The comedy, if not so long drawn out, would be excellent. Mr. Trader's undoubted ability as a comedian is well established by his work in this sketch, which is called Oscar's Birthday. Ethel Fuller, at the Fifth Avenue, offered a wacky sketch called A House of Cards, the reason for the name not at all apparent, by Gorman and McKenney, with the incidental creepy music by J. O. D. de Bondy. Miss Fuller, who is an emotional actress, gave evidence of her title to that name with much sobbing and gnashing of teeth. The one emotion, that of despair, so completely engulfed Miss Fuller that she touched on none of the other emotions. In the cast were Harry Humphrey, Charles Keane, William Weston and Miss Fuller. The plot hinges on the unsuccessful attempt to break up a happy home by separating a husband from a wife, whose one indiscretion with the villain was not her fault and took place years before her marriage. Miss Fuller was the wife, Mr. Humphrey the husband, Mr. Keane the villain, and Mr. Weston a servant.

Taylor Holmes, who is to appear in Henry B. Harris' production of The Commuters this season, is filling in his spare time with vaudeville. Mr. Taylor was at the Fifth Avenue last week. Both in his story telling and his imitations he is equally good. His imitations of Eddie Foy, George Cohan and Sam Bernard, arranged as a conversation between the three comedians, were the best seen in New York for some time. Mr. Taylor also threw in a song, "I Like You in Anything at All," for good measure. One could endure with pleasure a whole evening of entertainment from Mr. Holmes.

Another excellent novelty at the Fifth Avenue was a musical sketch called Love

à la Mode and described as a comic opera burlesque. Harry Richards, who has just come out of the West, is the sort of natural comedian for whom New York always has a welcome. Mr. Richards is also a singer and is ably assisted by two pretty young women, whose voices match their good looks.

### Last Week's Bills.

The other ingredients of last week's bill at the American were J. W. Johnson, an equilibrist; the Reid Sisters, acrobatic dancers; the Viennese Posing Beauties, in seven distinct living pictures; Cliff Gordon in his ever funny monologue, which has been brightened up by much new "stuff"; King and Bailey, negro comedians, with four colored women in a hodge-potch of song, dance and conversation; the Marimba Band of Guatemalan musicians; James J. Corbett, with an extemporaneous account of the Jeffries and Johnson fight, and Lambert Brothers, in an exhibition of physical strength, and Felix and Claire.

Of the other Fifth Avenue offerings, Beatrice Ingram in Porter Emerson Browne's sketch, The Duchess, played her second engagement within five weeks at the same house in the same sketch. Miss Ingram could repeat her engagements ad infinitum without the least fear of boredom. She is a wholesome comedienne, whose work never seems to lack spontaneity. Maggie Weston, Daisy Robinson, and Emile Collins appeared in her support. Josie O'Meara, one of the well-known O'Meara Sisters, gave an exhibition of tight rope walking. Good looks and good nature helped the young woman in lieu of ability, and gained the sympathy of her audience. Ben Ryan and George White in an excellent dancing number pleased. Valcitta's lions, a savage looking half dozen, in a demonstration of the training which they had received, closed the excellent Fifth Avenue bill.

At Hammerstein's in addition to Mile. Polaire in Le Visiteur and Jack Johnson in his bag punching and sparring exhibitions, both of whom were holdovers, the offerings were Savoy, in a poor exhibition of juggling; Kessler and Lee, first-rate dancers, who gave an exposition of various national dances (their sketch was appropriately called A Trip Around the World; Lane and O'Donnell, comedy acrobats; Edwards, Murray and Tierney, singing comedians, whose rendition of the rather stale "I'm On My Way to Reno," received many encores; the Seldoms, who posed well for their living marble art studies; Bedini and Arthur, whose burlesque of Mile. Polaire really added weight to her act, and who were immeasurably superior to her in their drawing power, and Sid Baxter, the darling Scottish wire walker.

### Current Vaudeville Bills.

American Music Hall: Laura Jean Libby, Zona Vevey, Lucy Weston, Killies Band, Three Yocarys, Henderson and Thomas, Post and Russell.  
Keith and Proctor's Fifth Avenue: A Night in a Monkey Music Hall, Elsie Fay, Angela Dolores and company, Four Melody Monarchs, Alf. Grant and Ethel Hoag, Kelly and Wilder, Sergeant Brennan, Van Hoven.

Hammerstein's Victoria: Adele Ritchie, A Night in the Slums of Paris, Sam Langford, Eight Geisha Girls, Frank Morrell, Belleclair Brothers, Ten Russian Dancers, Harry Breen, Luciano Lucas, Manning and Ford, Lew Palmer, Marti-netti and Sylvester, Vita.

The New Brighton: Daisie, Morton and Moore, Bedini and Arthur, Laura Burt and Henry Stanford, George Thatcher, Girls from Melody Lane, Morrissey Sisters and Brothers, Three Mascagnos, Four Koeners.

Brighton Beach Music Hall: The Rolifonians, Julius Tannen, Avon Comedy Four, La Dent, Barry and Halvers, Marie Fenton, Odiva.

Henderson's Coney Island: Elverton, Morris and Kramer, Hawaiian Duo, Begar Sisters, Lewin-Martell Trio, Arlington Four, Alexandroff Troupe, Kaufman Brothers, the Barn Dance, Harry Fox and Millership Sisters, Rosaire and Dorretto.

## VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

American Four—Henderson's, Coney Island, N. Y.  
Avery and Hart—Henderson's, Coney Island, N. Y.  
Avon Four—Music Hall, Brighton Beach, N. Y.

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Barnyard Romeo—Chicago, Ill., Aug. 1—Indefinite.

Barry and Halvers—Music Hall, Brighton Beach, N. Y.

Bedini and Arthur—Brighton, Brighton Beach, N. Y.

Belleclair Bros.—Hammerstein's, N. Y. C.

Bennington Bros.—Colonial, Columbus, O.

Bixley and Pink—Henderson's, Coney Island, N. Y.

Branta, Selma—Henderson's, Coney Island, N. Y.

Breen, Harry—Hammerstein's, N. Y. C.

Brennan, Sergeant—Fifth Ave., N. Y. C.

Brenon and Downing—Maj. Johnstown, Pa.

Bretton, May—Maj. Rochester, Pa.

Temple, St. Marys, Pa., 8-13.

Bretton-Runkel—St. Akron, O.

Bryant, Eugene—Orph., Frisco, Orph., Denver, Colo., 7-13.

Burgess, Bobby, and West Sisters—Lyric, Dayton, O.

Burke, Joe, and Mae—Henderson's, Coney Island, N. Y.

Burt, Laura, and Henry Stanford—Brighton, Brighton Beach, N. Y.

Belleclair Bros.—Orph., Zanesville, O.

Crane, Viola—National, Frisco, 7-13.

CHESSEY, WILL M., and BLANCHE DAYNE—Orph., Los Angeles, Cal., 1-13.

Cunningham and Marion—Keith's, Phila.

Dale and Boyle—Orph., Seattle, Wash.

Daisie—Brighton, Brighton Beach, N. Y.

De Lion, Clement—Orph., Los Angeles.

De Velde and Zelds—Lake Cliff Park, Dallas, Tex.

Doherty Sisters—Hippodrome, London, Eng., 1-31, Coliseum, London, Eng., Sept. 1-30.

Dolores, Angela—Fifth Ave., N. Y. C.

Don, Emma—Empire, Cardiff, Wales, 8-13.

Fay, Elsie—Fifth Ave., N. Y. C.

Fentelle and Vallorie—Orph., Salt Lake City, U., Orph., Denver, Col., 7-13.

Fenton, Marie—Music Hall, Brighton Beach, N. Y.

FISHER, MR. AND MRS. PERKINS—Bell, Oakland, Cal., American, Frisco, Cal., 7-13.

Geisha Girls, Eight—Hammerstein's, N. Y. C.

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### DES MOINES.

The Majestic Nearing Completion—Princess Stock Company's Roster.

Arrangements are being made for the opening of the new Majestic Theatre, which is rapidly being completed. The building, which is being erected by Elbert and Getchell, will be a valuable addition to the playhouses in this city. It will be devoted exclusively to vaudeville and will be on the Sullivan and Considine Circuit, the attractions coming directly here from Kansas City.

New players for the Princess Theatre Stock co. have been announced for the coming season. Frances McHenry will be the new leading woman. She is now playing the lead at Jamestown, Pa. Last season she was the leading woman in the Bowdoin Square Theatre co., Boston. Corliss Giles will be the new leading man. He is at present playing lead in the Lyric Theatre, Minneapolis, Minn. Last season he was the leading man in the College Theatre, Chicago. Other new members are: A. C. Henderson, character and heavy leads; Charles Brokate, second

man and dramatic director; Genevieve Cliffe, ingenue; Marie Howe, character; Lillian Deremo, fifth woman; Charles Lum, light comedy, juvenile and juvenile character parts; Robert Preston, juvenile heavies. Members of last year's co. who will be in the cast of the opening play are Thomas Reynolds, Aldrich Bowker, Richard Somerville, and Emma Salvatore.

The management of the Princess has in course of construction a two-story building adjoining the theatre. This will be used for the manufacture of scenery and other stage appurtenances.

With the Iowa State Fair, 25-Sept. 2, the theatrical season in this city opens. Owing to the fact that thousands of visitors are in the city to attend the great annual exhibition, the local playhouses have made it a yearly practice to have bookings on these dates.

The Show Girl is the initial production at the Grand Opera House 25-27. It is to be followed by the Lyman Twins 28-31. Billy Clifford is scheduled for Sept. 1-3.

The Princess Stock co. will begin the 1910-11 season with The County Chair-

man 28, a play calculated to please the rural visitors.

In the Princess co. this year the leading woman, Frances McHenry, will attract unusual local interest, as she is the niece of Judge W. H. McHenry, of the Polk County District Court, one of the best known jurists in this State. She first came into prominence as the successor to Grace George in Under Southern Skies. She supported Marguerite Clarke during her brief starring tour in The Wishing Ring last season. She has also had experience in Jamestown, Pa., Boston, Baltimore, and San Francisco stock cos.

H. M. Haswood.

### SPRINGFIELD, MASS.

Rogers Barker and Warda Howard Pleased—Light Booking at Court Square.

The Poll Stock co. pursues the even tenor of its way July 18-23, and gave When We Were Twenty-One, in which Rogers Barker scored as Dick Carewe and Warda Howard returned to the cast after a week's vacation, playing Phyllis

with a light touch. Harold Kennedy was the Imp and Gertrude Dion Magill the Firefly, both effective in their roles.

That good old stock standby, Secret Service, was the bill July 23-30. Corinne Cantwell as the ingenue heroine was the big hit of the production. Rogers Barker did well in Gillette's role and W. J. Townshend as Alleford. Warda Howard played Edith Varney, the sweetheart of Captain Thorne, and the rest of the cast was satisfactory. The Barrier follows.

The Court Square has nothing booked for August, but George Evans' Minstrels (formerly Cohan and Harris'), 23, and the theatrical squabble has upset the Savage booking of The Merry Widow the first week of September. The Raymond Hitchcock Labor Day engagement has also been canceled. Another Cohan and Harris production, The Aviator, is booked for Sept. 8-10.

Harry Overton, of Toledo, O., will be resident manager of the Gilmore the coming season. He has been with John Haylin for some time and is well known in the West.

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## ALABAMA.

**MONTGOMERY**.—**MAJESTIC** (W. K. Couch): Majestic Stock co. in The Man and the Brute and Thelma July 18-23; pleased; very large business entire week. Same co. 25-30.

## CALIFORNIA.

**OAKLAND**.—**MACDONOUGH** (H. H. Campbell): Margaret Anglin in The Awakening of Helena Richie July 18-19; fine production to large attendance. Ferris Hartman in The Toy Maker 20-23; opera well sung and acted; good chorus; packed houses. A Chinese Hensyomson 24-30. **LIBERTY** (H. W. Bishop): Bishop's Players presented Merely Mary Ann July 18-24; performance very clever; attendance large. Lucie Jewel and Sidney Ayres excellent in leading roles. Under Two Flags 25-31.

## COLORADO.

**PENNS.**.—**MINNEQUA** (Joe Glass): The Minnequa Stock co. in For Fair Virginia July 21-24. The Nameless Play 24-28; fair business. **GRAND** (E. G. Middleton): Above the Clouds 25. **PANTALOON** (Harry Holmes): Vaudeville; George Gardner and co. in Too Many Darlings. (Arrie McManus, Courtney and Jeanette Gordon and Henry and Allen Doane and co. in his Sweet County Kerry, 25-30; good business.

**ASPEN**.—**WHEELER OPERA HOUSE** (Shoshan and Yates): Ward Comedy co. July 20-21-23; drew large crowds. Pictures balance of week to regular business.

## CONNECTICUT.

**HARTFORD**.—**PARSONS** (H. C. Parsons): For the closing week of their Summer stock engagement the Hunter-Bradford Players presented for the first time, July 25-30, A Woman Like You, by Robert Hunter and Emerson Taylor, the latter a well-known author of this city. The play is both ingenious and interesting and was well received. The story is of a middle aged writer who falls in love with the ward of his invalid wife. Before proceeding too far, however, their danger is made plain to both, after reading Masterlink. The wife dies soon after this "awakening," and so receives no hint of their devoted relations. Henry Koelker in the leading part, was most convincing; Rebecca Warren, a favorite member of the Cook Stock co. of last season, played the opposite part and showed strength and emotion. Marion Lorne was the innocent and loving daughter. Eugene O'Brien was the ideal stage lover. Helen Tracy and Burke Clarke did well. **POLLS** (S. Z. Poll): The Hypocrites 25-30, attracted large and enthusiastic audiences. The Rejuvenation will follow and much interest is evinced in this story of Owen Kildare's, as he was a resident of this city and at one time worked on one of our morning papers. **ITEMS**: William F. Stevenson, treasurer of Par-

sons' and this season copartner of the Hunter-Bradford, will be tendered a complimentary benefit 30, when this co. closes their sixth Summer season. Benefit will be in recognition of his valuable services and uniform courtesy in the trying position of box office manager. A. Dumors.

**BRIDGEPORT**.—**POLLS** (L. D. Garvey, res. mgr.): Mary Stockwell had better opportunities in The Cowboy and the Lady July 25-30 than in Daughters of Men. Aside from the principals, Mr. Eggerton did noteworthy work as Indian Jim. The County Chairman 1-6. W. P. Hopkins.

**NEW LONDON**.—**LYCEUM** (Walter T. Murphy, res. mgr.): season opened July 25-29 with Charles Mark's Three Million Dollars for the first time on any stage. Play and players well received by fair business. The music is catchy and the production should be a metropolitan success. The book is by Edgar Allen Wolf, music by Anatol Friedland, lyrics by David Kempner, and was staged by Herbert Gresham. The cast included: Mark Smith, George Lydecker, George Barber, Arthur Conrad, Abbott Adams, Hans Reed, Ben Corday, Harry Semmels, Gene Herbert, Louis A. Simons, Grace Griswold, Carolyn Gordon, Dorothy Brenner, Frances Alala, George Oip, Julia Eastman, Frances Du Barry, Ethel Mostyn, Martha Deer, Fortia Belma and May Boley. Love Among the Lions 5-6. **ITEM**: The Empire is undergoing alterations under the direction of Manager Cyrus W. Brown, which, when completed, will make it one of the most up to date houses in the State.

**DANBURY**.—**KENOSIA LAKE CASINO**: The Joseph J. Flynn Opera co. opened its fifth week in The Honeymoon July 23-30 and was very well received. The co. includes Emile Barragan, Ben Twobeth, Harry Burrows, Katherine Gemmell, Hazel Gilmore, Beatrice Middleton, and Fannie D. Hall.

**WATERBURY**.—**JACQUES** (V. Whitaker): The Poli Stock co. in The Woman in the Case July 25-30, pleasing large audiences.

## IDAHO.

**BOISE CITY**.—**NEW PINNEY** (Walter Mendenhall): Della Pringle's co. July 18-23 in The Lies of a Travelling Man; well played by competent people; business fairly good considering that the thermometer stood at 93 degrees; co. left for the road again 25. The Boise Press Club presented The R. R. Form Mayor July 21; local talent; packed house and much applause. Among those who took part were: Francis J. Tierney, R. F. Van Valkenberg, Nicholas Villeneuve, N. A. Lawrence, R. A. Read, Mrs. E. A. Cahoon, Mrs. Noel B. Rawls, Mabel Mitchell, J. C. Fleharty, W. N. Donaldson, L. L. Long, H. A. Lawson, Noel B. Rawls, Linnie Korts, Charles Archer, W. F. Bonner, Robert M. Beere, Charles E. Arney, Jr., and Harry J. Parnell, Jr. **RIVERSIDE PARK** (Joe Spiegel): Gilbert and Sullivan's H. M. S. Pinafore July 18-23, under direction of Harry B. Cleveland; well presented; full rigged ship with all yards and sails, including royals; fine co., well up in their parts; everything satisfactory to fairly good business; co. included Messrs. Figg, Edmond, Walsh, Leo, Cleveland, Hunter, Eperson, and Thayer, also the Misses Rand, Gibson, and Mack. The four picture houses are all doing well.

## ILLINOIS.

**DIXON**.—**SUMMER THEATRE** (W. G. Kent): Allen Stock co. July 18-23 in Tennessee's Partner and The Man of Mystery; good co. **FAMILY THEATRE** (C. H. Eastman): Vaudeville and pictures July 18-23; good bills and business.

**ELGIN**.—**OPERA HOUSE** (Prickett and Thielens): **ITEM**: Work of remodeling is progressing rapidly and the season is expected to open 20 with a first-class road attraction.

## IOWA.

**DUBUQUE**.—**UNION PARK THEATRE** (Chas. D. Connolly): Ciriello and his band, Conway, Gillespie and co., the Garden City Trio, Querro and Carmen, the Okuras and Eddie Rowley July 17-23; played to fine attendance. Meehan's Trained Dogs, Willison and Stonaker, Russell and Church, Pero and Wilson and Schults 24-30.

## KANSAS.

**WELLINGTON**.—**PIONEER** (W. R. Sayage): Season will open Sept. 15.

## MAINE.

**PORTLAND**.—**KEITH'S** (James E. More): Keith's Stock co. July 24-30 in Glorious Betsy; well received by large houses and local press. Edna Van Lusk as Betsy Patterson won great favor. As Captain Jerome Bonaparte Sidney Toler portrayed the royal young Frenchman with vivid activity, and Joseph Lawrence as Napoleon was finished in line and action. Peter Raymond (a new member) made his initial bow in the part of William Patterson and showed promise of becoming one of Keith's local favorites. Patty Allison, the Eliza Munroe, proved popular and winsome, while James Dickinson's Ephraim was droll to the finish. Included in the co. were Louis Albion, George Raymond, E. J. Brady, and John Junior. **CAPE THEATRE** (E. V. Phelan): The Time, the Place and the Girl July 24-30; one of the best things staged at this Summer house; fine business; the co. strong throughout. George Orey as Johnny Hicks was a smile in every line; Coit Albertson's Tom Cunningham engaging and strong; Grace Ellsworth attractive and of sprightly

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action; Tom Barry a go as Bud Simpson, and Eddie Phelan strong as Laurie Farnham. Louise Horner, Dela Foster, Tommy Shearer, Clarence Carvel, Dan Creedon, and Joe Kilcynne supported excellent.—**DELAWARE.**—C. W. R. Godding for the Casino Bay B. B. Co., owners, Peck's Island; Wave Opera co. in The Bohemian Girl 24-30; fair business and acceptable co.; the co. in part consisted of Mae Kilcynne, Joseph W. Smith, Charles O. Wallace, Lou Hendry, and Little Roberta Hendry.—**CONGRESS** (Emil H. Gerstle): Vaudeville and pictures; good summer houses 25-30; Mariow and Plunkett, Danny Simmons, Horan and Van, and Little May Biddy in songs.—**PORTLAND** (J. W. Greely): Vaudeville and pictures; good bill to good houses; Mills Halto and co., Cole and Coleman, Ines George, the Marshalls, and Gorman and West.—**RIVINGTON PARK** (E. B. Smith): A fair vaudeville bill with J. W. Gorman's Diving Horses; drawing fair to good houses.

## MARYLAND.

**ANNAPOLIS.**—**COLONIAL** (Fred W. Falkner): Motion pictures and Adalin Francis; to fair business.—**LYRIC** (J. F. Ebling): Motion pictures and Rae Irtwine; to fair business July 28-30.

## MASSACHUSETTS.

**FALL RIVER.**—**LINCOLN PARK THEATRE** (L. W. Phelps): The Lincoln Park Opera co. presented July 25-30 The Chimes of Normandy, with Marie Barry as Serpette, in which character she scored her greatest hit of the season. Miss Barry looked radiantly charming and rendered the most popular number of the play, "Just Look at This." Conspicuous success attended the efforts of Gilbert Clayton in the role of Gaspard the miser, while Wilbur Cox as the Balli scored again and again, keeping the audience convulsed with laughter during every moment of his presence on the stage. Fred Killean made a capital Grenecheaux, and Ella May Duffin was very satisfactory in the part of Germaine. The chorus was up to the high standard maintained in all the previous offerings. All the numbers were well staged and dressed in the costumes of the period. The stage settings were excellent, and added much to the enjoyment of the production. Best of satisfaction to S. H. O.—**ITEMS:** The many friends of Louise Kent, late leading woman with Silver Threads, will be pleased to hear of her great success with the Millbrook Stock co., Portsmouth, Ohio. July 11-16 the Millbrook co. presented for the first time on any stage a new play of modern life written by W. A. Tremayne, of Montreal, entitled Madge, with Miss Kent in the leading part of Margaret Arnold, in which part she scored a great success. Miss Kent is deserving of all the praise that she has received, as she is an emotional actress of much talent and ability. Miss Kent has had several offers for next season, but has not signed as yet. She may be seen in vaudeville with her own co. Island Park is drawing large attendance with its many free attractions. The Bijou and Premier are still doing a large business. It is reported that the New Palace Theatre will not open before Aug. 20.

W. F. Goss.

**WORCESTER.**—**POLI'S** (J. C. Criddle, res. mgr.): Sedley Brown's four act play, A Navajo's Love, was presented by the Poli Stock co. to good business July 25-30. Edward Lynch, Rose King, Jane Stuart, Margaret Farrard, and Fred Hearnard made good in their parts. Miss Farrard was especially clever as the youngest. Robert Cummings in the part of La Salle, and Clara Gamble as Lillian Deane, appeared for the first time with this co. and pleased. David Belasco's The Girl of the Golden West 1-6.—**CASINO** (H. W. Ball, res. mgr.): The French Maid 25-30, with Eulalie Young as Suzette, was the offering of the White City Musical Stock co. and pleased fair business.

## MICHIGAN.

**GRAND RAPIDS.**—**RAMONA** (L. J. Delamarter): Week of July 25 Winona Winter, Henry Horton and co., Fred Hamill and his Bathing Beauties, Boudini Brothers, Takasawa Japa, Palfrey and Barton, with motion pictures formed a pleasing bill.

## MINNESOTA.

**DULUTH.**—**LYCEUM** (C. A. Marshall): Raffles given by the Forbes Stock co. July 18-24, inclusive, with three special matinees. The Forbes Stock co. is scoring an amazing success, and Raffles is one of the most successful attempts of the co.'s season here: it played to well filled houses at every performance, and all who saw the play were delighted. Mrs. Temple's Telegram 25-1, inclusive, with Wednesday, Saturday and Sunday matinees, by the Forbes Stock co., is a decided innovation from the former roles in which Duluth people have witnessed the Forbes players, and the week's play is proving immensely popular.—**BIJOU:** Vaudeville; good bill to full houses at all performances. Among the attractions listed for July 24-30 are The Girl and the Aeroplane, Roland Carter in Vacation Time, and Walter Law and co.

**PARINAULT.**—**OPERA HOUSE** (Kaiser and Dible): Herbert L. Flint, hypnotist, July 25; fair business. Herbert L. Flint 26-30.

## NEW HAMPSHIRE.

**PORTSMOUTH.**—**THEATRE** (F. W. Hartford): Vaudeville and pictures July 18-23; fine business. Week of 25-30 opened to

large house, with the Braithwaites, Frank McIntire and Mae Russell in the bill for first half of week. Second half: The Turners, M. Hart and May Greens.

**DOVER.**—**LYRIC** (Doan and Paul): Good business prevailed at this popular house July 18-23. Billy Adams, the Warrens, Walt Arthur, and Johnson and Kew presented a good vaudeville bill.

## NEW JERSEY.

**BURLINGTON.**—**ALDITORIUM** (Charles M. Lansing): Closed a week of excellent business with pictures and vaudeville July 23. Lucile Savoy was a distinct novelty, winning many encores in her Parisian Art Singing and Posing act. Morgan, Myers and "Mike" in a comedy acrobatic act, made a decided hit as did "Jack" Connelly in songs. Attendance eighteen hundred.—**ITEMS:** The Elks' baseball club of Perth Amboy, accompanied by a large delegation of rooters, traveled to this town 27 and met in conflict a team representing the local lodge of Elks. Manager Thomas Mooney, who, by the way, bears a striking resemblance to President Taft, was the "headliner" on the bill for this occasion.—Albertus W. Church, proprietor and manager of the Majestic, a picture and vaudeville house, is convalescing after having been seriously ill for several weeks. The house will reopen Sept. 1.—John V. Connelly has not, as previously announced, signed with The Three Twins co. Mr. Connelly will join his former partner, Victor Steele, and will re-enter vaudeville, presenting an entirely new version of Those Boys from Mobile.—Greetings were exchanged 25 with Edward Super, who runs picture houses in Bristol, Pa., and Freehold, N. J.—The advent of the theatrical season of 1910-1911 will find many excellent attractions booked for the Auditorium.

J. WILL BURN.

**BAYONNE.**—**OPERA HOUSE:** The Girl of My Dreams, a musical comedy by Carl Hoschna, the composer of The Three Twins and Bright Eyes, was given its initial performance July 27. The house was packed to the doors by an audience made up of Bayonne, Jersey City and New York people. There was not a dull moment in the entire action. The opening was full of mirth and music. Johnny Hyams as Harry Swifton and Lella McIntyre as Lucy Medders headed an exceptionally clever co. Mr. Hyams as the confirmed bachelor who finally capitulates to the charms of Lucy, a Quaker maid, was especially good. Lella McIntyre as Lucy Medders, Harry's sweetheart and the girl of his dreams, charmed her audience. The dancing of Mr. Hyams and Miss McIntyre was an enjoyable feature. The work of Nita Allen as Daphne Daffington in describing of especial mention. Miss Allen's interpretation of the milliner, a creator of creations, was screamingly funny. George S. Trimble as General Blases and Henrietta Lee as the general's third wife, Herman Hushberg as Count Von Schnigglefrits, Ray L. Boyce as Phineas Medders, father of Lucy; Harry Clarke as Pigeon Williams and Lella Smith as Cuddie Swifton, Harry's sister, were excellent. The chorus was large and the ensemble work perfect. A long and successful run seems certain. The Girl of My Dreams goes to Atlantic City for a short run, after which they will open the season at Chicago.—**ITEMS:** R. Victor Leighton, who has been with Al. Woods the present lessee of the opera house for a number of years, has taken over the management of the house. Mr. Leighton promises nothing but first class attractions at popular prices. The Three Twins will be the attraction for Aug. 3.

## NEW YORK.

**ALBANY.**—**HARMANUS BLECKER HALL** (J. Gilbert-Gordon, res. mgr.): For the closing week July 25-30 of the long and brilliant engagement of the Bert Lytell Stock co., Brewster's Millions was presented and drew the same capacity audiences which have continuously prevailed during the twenty-two weeks' stay of this very clever stock organization. In Brewster's Millions Mr. Lytell as Monty Brewster had a most agreeable role; Miss Edmond as Peggy also did nicely. Others in the cast deserving praise were Louis Haines, Wyrley Birch, John B. Sumner, Frank Bass, Miss Ines Buck, Marie Curtis and Will F. Amsdell, an Albany boy, who also won marked favor. The staging of the play was excellent, especially the realistic yacht scene of the third act; Monday night Mr. Lytell was presented with a beautiful silver loving cup, the gift of friends and admirers, as a token of appreciation and esteem.—The Comedy Stock co., with Garia Mravitski and William Ingraham in leads, opens a four weeks' engagement 1, the opening bill will be The Brixton Burglary; the co. will also include Ethel Terry, Julia Varney, Innes Plummer, Harry Barfoot and Louis Haines, late comedian of the Lytell Stock.—**PROCTOR'S** (Howard Graham, res. mgr.): A well-arranged vaudeville programme and motion pictures drew large audiences 25-30.—**MAJESTIC** (Emil Deitch): Week 25-30 a pleasing vaudeville bill and moving pictures attracted full houses.—**ITEMS:** Harry Houdini, band-cuff expert, was in town last week, the guest of Walter K. Hadley, manager of the Maxwell-Briscoe Automobile co.—Howard Graham, resident manager of Proctor's Theatre, was in New York this week.—Considerable of the success achieved by the Lytell Stock co. during their prosperous season here is due to the very clever work of Charles V. Burton, the business manager and press representative; his skill at all times was much in evidence as a promoter of public interest.

GEORGE W. HERRICK.

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**ELMIRA.**—**RORICK'S** (Henry Taylor): Easily the most popular offering of an unusually successful opera season was the Manhattan Opera co.'s production of Coming Thro' the Rye July 25-30; large business. Allan Ramsey scored an emphatic hit at Knott, the Tailor, Clifford Hyde did his best work of the season as Lord Battersbee and Frank French proved a good William Cactus Claude. Carl Gantvoort sang himself into increased popularity as Van Dyke Brown and Henry Taylor greatly pleased as Macon Spayce. Gladys Caldwell was a thoroughly charming Loleta, Marie White a most satisfactory Mrs. Knobb and Eleanor Sutor a fetching Beaula Claude. Excellent work was also done by Charles Harrison as Augustus Pietro, Frank Stevens as Eagle Feather, Bertha Carlisle as Countess Christiana and Gladys Moffatt as Lisette. The chorus work was above the average and the orchestral direction of George Lyding of the best. A Knight for a Day Aug. 1-4.—**ITEMS:** Anna Belle Caldwell, a well-liked member of the Manhattan Opera co.

and sister of Gladys Caldwell, prima donna of the organization, was operated upon for appendicitis at the Arnot-Ogden Hospital here 27.—Hens White, sister of Marie White, leading contralto of the Manhattan Opera co., joined the chorus of that co. 25.—Harry Wells joined the Els Hopkins co. (Eastern) 18.—Lawrence J. Anhalt, business manager for David Warfield, is the guest of Mr. and Mrs. Kurt Eiselt (May Irwin) at Irwin Island in the St. Lawrence.—Felix M. Davis has assumed the management of Paxtang Park, Harrisburg, Pa.

**ROCHESTER.**—**TEMPLE** (J. H. Finn): Vaughan Glaser co. in Cameo Kirby July 25-30. Packed houses greeted Mr. Glaser and his efficient co. during the first week of their engagement. The role of Kirby is an excellent vehicle for Mr. Glaser. He emphasized the good side of the character rather than the bad, and his readings of the lines were a constant pleasure. Miss Courteney was a charming Adele Randall. The rest of the cast were highly satisfac-



1907. James Hester, C. Edmund Roberts, Charles Carver, Frederick Kirby, Harrison Stedman and Martin Woodworth were all welcomed heartily. Kathleen Brown and Constance Kenyon were both admirable. **Brewster's Millions** 1-6. E. G. ZIMMER.

**SARATOGA SPRINGS.—BROADWAY** (J. C. Graul): Chicago Stock open their season here 6; Lew Dockstader's Minstrels 12; Black Pat 16; The Girl from Rector's 19-20. Chauncey Olcott in his new play opens his season 22-24. The Girl in a Taxi cab 29-30. **CONGRESS SPRING PARK:** Constance Crawly Players will present an out-of-door production of Romeo and Juliet 8. **CONVENTION HALL:** The Imperial Male Quartette in concert 9. **PONTIAC** (J. C. Graul): Good entertainment was given July 22-28 by the Armenian Brothers, Jessie Carotte, the Naval Trio, Ed Kramer, Charles Lloyd, the Crower Musical Duo, Phonograms and Puiguet, Tannelio, Delmore and Williams, and Sam Golden, with moving pictures, to fair sized audiences.

**GLENS FALLS.—EMPIRE** (J. A. Holten, mgr.): Helen Grayce co. 1-6; Black Pat 16. **Line Mouse** 17. **ITEMS:** There is a noticeable air of activity about the Empire of late. The Shuberts have secured a ten-year lease of the house, which is a guarantee for the class of attractions to be sent here. J. A. Holden, the popular manager, has been retained. The house is being renovated. Vaudeville and pictures, which have been popular during the summer, have been discontinued.

**TRIO.—PROCTOR'S GRISWOLD** (Guy Graves): Motion pictures and vaudeville continue to draw capacity houses and give good satisfaction. The bill for July 25-30 consists of Frederick Guillaumes and orchestra of ten pieces, the Marvelous Melis, Bill Palean, Schwab and Knell, Devine and Williams, Veuve Four, Mole and O'Neil, Wenders and Beck and James and Clara St. Clair.

**ROSELAND.—LYRIC** (Edward J. Gately): The Three Leeches, novelty acrobats, Messer and his high-class singing act, and Leeches' party, singing comedienne July 21-23. **Leeches' party**, singing comedienne July 21-23. **Leeches' party**, singing comedienne July 21-23. **Leeches' party**, singing comedienne July 21-23.

**MAJESTIC** (J. O. Brooks): Majestic Stock co. in The Frisky Mrs. Johnson July 25-27. **ITEMS:** This is last week of stock co.; house will be closed for needed repairs.

**LYONS.—MEMORIAL THEATRE** (Burt C. Oshman): Frank (Fred) Wyckoff, Lyons' own comedian, Ruth Wyckoff and moving pictures July 25, 26 to big business. Mr. Wyckoff was well received in his monologues.

**CONORS.—NEW THEATRE** (Frank Knower): May La Rue in The Belle of Briarwood July 25-30; pleased large business. **PROCTOR'S:** Vaudeville and pictures July 25-30 to packed houses.

**OSWEGO.—THEATRE** (H. M. Dunham): Vaudeville and motion pictures continue to crowded houses 10-15. Boden and Clifford and Lillian Colson 18-20. Austin's Uncle Tom's Cabin, under canvas, 22.

**RAY SHORE.—CARLETON OPERA HOUSE:** Fred Raymond presented The Misanthrope girl July 26; good co. and business. Blanche Edwards, female baritone, was well received.

**SEWINGEN.—ACADEMY** (Fred M. Taylor): Motion pictures July 25-30 pleased crowded houses.

## OHIO.

**PORTSMOUTH.—MILLBROOK CASINO** (Arthur Berthelet): Divorcons July 18-23 proved to be very popular and well received. Louise Kent appeared to good advantage. Others deserving of mention are Henry Hall and Vaughn Trevor, who were well supported. **ITEM:** Loma Hall was unable to take part in this week's bill, on account of illness. In Missouri 25-30; large audiences and many curtain calls. **Heartsease** 1-6. **ITEM:** Frank K. Bushman, new juvenile man, is the latest addition to the Millbrook Stock co., making his first appearance in in Missouri as Sam Fowler. Mr. Bushman was with one of the Shubert co. last winter presenting Paul Armstrong's comedy Going Some.

**SPRINGFIELD.—SPRING GROVE CASINO** (Harry A. Ketcham): Rod's Musical Stock co. presented The Military Man July 25-30; patronage fair. In the cast were Tom Arnold, John Leach, Edwin Evans, James A. Boshell, Hayden Clifford, Lola Hawthorne, Grace Ady, and Jessie Huston. The Sultan of Morocco July 31-6. **ITEMS:** Gus Sun has leased the Fairbanks Theatre for the balance of the summer and will repair and enlarge the New Sun Theatre; will open the Fairbanks Aug. 1 with vaudeville. Manager Sun will return from a six weeks' vacation 1.

**WOOSTER.—OPERA HOUSE** (Kettler and Limb): The Grahame Stock co. in Oliver Jack, Camille Red, White and Blue; Wyoming, Ups and Downs of Life. Ten nights in a barroom, and Two Orphans 4-6; good attractions and fair business.

**CARROLLTON.—UNDER CANVAS:** Robinson Brothers' L. T. C. July 21; to capacity. **ITEM:** This house has been purchased by H. J. Richards, of this city, who

will thoroughly remodel and improve. When complete house will be one of the best in eastern Ohio.

**NEW PHILADELPHIA.—UNDER CANVAS:** Kinsay Comedy co. July 18-23; turned people away. Tent has 1,200 capacity; performances good.

**HELLEFONTAINE.—GRAND** (C. V. Smith): Motion pictures July 25-30; business excellent.

## PENNSYLVANIA.

**SCRANTON.—POLI** (J. H. Docking): Woman Against Woman was the offering for week of July 25 to excellent business, despite the hot weather. Mabel Montgomery as Bessie Barton had a difficult part, but she measured up to the full, and her splendid performance has added greatly to her popularity. Robert Wayne as John Tressador had a part that thoroughly suited him, and he and Miss Montgomery were the recipients of numerous curtain calls. Thaddeus Gray made a very dignified Sir Henry Chesterton, Robert Lee Allen as Phil Tressador and Royal Tracy as Gilbert Graves were excellent, and merit special mention. Helen G. Robinson as Rachel Westwood, surprised her many friends by the excellent manner in which she performed the part. Maud Atkinson as Deborah Barton and Pearl Gray as Lady Chesterton were good in their parts. The others, Lawrence Barbour, Barton Williams, Frank S. Peck and Ida Seiden. The play was excellently staged. **Sowing the Wind** 1-6.

**LANCASTER.—ITEMS:** The Family Theatre (Edward Mosart) will open its regular season Sept. 8 with a stock co.—Manager Mosart returned here 23 from Elmira, N. Y., whither he had gone to attend the opening of the Hippodrome in which he is interested. John Haley, comedian of Low Fields' Minstrels, was the guest of Martin Rudy, of this city, 23. At the Philharmonic Band Concert at Carsonia Park, Reading, Pa., 26, Samuel B. Gibney, of this place, played a piccolo solo. Klaw and Erlanger are endeavoring to acquire the Family Theatre, but up to this date no deal has been consummated. George W. Cornelius, cornetist of this place, went to Wilmington, Del., 28, to play with the Mountain Springs Ride Band during their encampment.

**JOHNSTOWN.—MAJESTIC** (M. J. Boyle): The Summer Stock co. in The Dairy Farm July 25-30; to splendid business. Miriam Shelby, the new heavy woman, joins the co. in this production. **CAMBRIA** (W. Scherer): Williams' Imperial Burlesquers 29. **ITEM:** Moose Day 28.

**WILLIAMSPORT.—VALLMONT PAVILION** (Wm. H. Amer): Clara Turner Stock co. July 25-30 in Beyond Pardon and The Captain's Mate, doing good business to appreciative audiences. All plays nicely staged.

**DU BOIS.—AVENUE THEATRE** (A. F. Way): The Unique Stock co. closed a week's engagement July 18-23 and disbanded for the season. Co. and business medium. Motion pictures will hold the boards every Saturday until regular season opens.

## VERMONT.

**NEWPORT.—LANE'S OPERA HOUSE** (H. E. Lane): Bennett-Moulton co. July 8-13.

## WISCONSIN.

**SHEBOYGAN.—PAVILION THEATRE** (Winnipeg Brothers): opened in Lights and Shadows of a Great City July 25-8; to big business.

## CANADA.

**HALIFAX, N. S.—ACADEMY** (J. T. O'Connell): The Girl of the Mountains, July 21-23, fair attraction and business. The Final Settlement, July 28-30. The Merry Widow, 1-3. The Chicago Stock co., after playing four weeks at St. John's, N. F., returned to Halifax, giving a performance, taking steamer to Boston, en route to Saratoga Springs, N. Y.

**ST. JOHN, N. B.—OPERA HOUSE** (H. J. Anderson): The Lion and the Lady, by the St. John Artillery Band, assisted by Sadie Calhoun and local amateurs, was extremely well presented July 25, 26, to fairly good business. **ITEM:** H. Price Webster is a visitor this week.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES.

**ANGLIN, MARGARET** (Louis Netherstole, mgr.): Seattle, Wash. 1-6.  
**ARISTOCRATIC TRAMP:** Welcome, Minn., 2. Kiestor 3, Lake Mills, Ia., 4.  
**BABY MINE** (Wm. A. Brady, mgr.): Chicago, Ill., indefinite.  
**CHINATOWN TRUNK MYSTERY:** Boston, Mass., 8-13.



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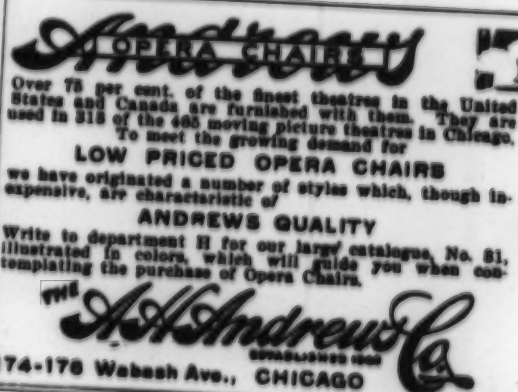
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**COBURN PLAYERS** (L. M. Goodstadt, mgr.): Cambridge, Mass., 4-6.  
**FISKE, MRS.** (Harrison Grey Plake, mgr.): Vancouver, B. C., 2, 3, Bellingham, Wash., 4, Everett 5, Tacoma 8, Spokane 9, Missoula, Mont., 10, Butte 11, Fargo, N. Dak., 13.  
**FORTUNE HUNTER** (Cohan and Harris, mgrs.): Chicago, Ill., 25-Sept. 6.  
**GENTLEMAN FROM MISSISSIPPI** (Brady and Grismer, mgrs.): Atlantic City, N. J., 14.  
**GIRL AND THE RANGER** (Frank P. Prescott, mgr.): Falls City, Neb., 6, Rulo 8, Craig, Mo., 9, Fairfax 10, Tarkio 11, Westboro 12, Elmo 13.  
**GIRL FROM RECTOR'S** (A. H. Woods, mgr.): Chicago, Ill., 7-12.

**GIRL OF THE MOUNTAINS** (O. E. Wee, mgr.): Frederickton, N. B., 2, Woodstock, Isle 3.  
**HER SON:** Chicago, Ill., 7-13.  
**MIRIAM** (Louis A. Stockwell, mgr.): San Francisco, Cal., July 24-Aug. 13.  
**PROSECUTING ATTORNEY** (A. H. Woods, mgr.): Chicago, Ill., 7-13.  
**ROBALIND AT THE RED GATE** (Gaskell, MacVitty and Carpenter, mgrs.): Chicago, Ill., July 31-6.  
**RUNAWAY BANKER** (G. C. Kall, mgr.): Belmont, N. H., 2, Tilton 3.  
**SEVEN DAYS** (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.  
**SIX PERKINS** (C. Jay Smith, mgr.):

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SPENDTHRIFT (Frederic Thompson, mgr.): New York City, Aug. 15—Indefinite.

THREE WORKS: Washington, D. C., 8-13.

UNCLE TOM'S CABIN (Terry's): Livingston, Wis., 2, Cuba 3, Galena, Ill., 4, Hazel Green, Wis., 5, Platteville 6.

UNCLE TOM'S CABIN (Robinson Bros., mgrs.): Mason, W. Va., 2, Spencer 3, Parkersburg 4-6.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Pittsburgh, Pa., 6-11.

### STOCK COMPANIES.

ALBEE (Chas. Lovenberg, mgr.): Providence, R. I., 16—Indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—Indefinite.

ALHAMBRA (S. Hatch, mgr.): Milwaukee, Wis.—Indefinite.

ATHON: Medford, Ore.—Indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.

BENJAMIN PLAYERS: Richmond, Va., May 23—Indefinite.

BETTS AND FOWLER: Newark, N. J., 23—Indefinite.

BIJOU (M. A. Schiller, mgr.): Savannah, Ga.—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.

BONSTELLE, JESSIE: Detroit, Mich., Aug. 1—Indefinite.

BROWN, KIRK (J. T. Macauley, mgr.): Brooklyn, N. Y., Aug. 1-27.

BUNTING, EMMA: Atlanta, Ga.—Indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.

CLIFF HAVEN: Cliff Haven, N. Y., July 18—Indefinite.

COLLIER, WILLIAM: Denver, Colo., 7-Sept. 3.

COLONIAL: Cleveland, O.—Indefinite.

COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—Indefinite.

COLUMBIA: Washington, D. C.—Indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—Indefinite.

DORNER: Electric Park, Newark, N. J., July 4—Indefinite.

DUVAL: Jacksonville, Fla.—Indefinite.

ELITCH: Denver, Colo.—Indefinite.

FORBES (Gus A. Forbes, mgr.): Duluth, Minn., June 13—Indefinite.

GIBSON: Los Angeles, Cal., July 19—Indefinite.

GLASSER, VAUGHAN: Rochester, N. Y., July 25-Sept. 3.

GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—Indefinite.

HACKETT, JAMES K.: San Francisco, Cal., July 11—Indefinite.

HALL, LOUIS LEON: Trenton, N. J.—Indefinite.

HARNED, VIRGINIA: Los Angeles, Cal., July 11-Sept. 13.

HARVARD (Thaddeus Groff, mgr.): Pittsburgh, Pa., July 2-Aug. 21.

HARVEY: Kalamazoo, Mich.—Indefinite.

HASWELL, PERCY: Toronto, Ont.—Indefinite.

HAYLIN (Wm. Garen, mgr.): St. Louis, Mo., Aug. 7—Indefinite.

HAYWARD, GRACE: Minneapolis, Minn.—Indefinite.

HILLMAN'S IDEAL (F. P. Hillman, mgr.): Omaha, Neb.—Indefinite.

HOLLAND, MILDRED (E. C. White, mgr.): Buffalo, N. Y., June 20—Indefinite.

HORNER: Dayton, O.—Indefinite.

HUDSON (Schenk Bros., mgrs.): North Hudson, N. J.—Indefinite.

HUNT, CHARLOTTE: Boston, Mass.—4th Aug. 6.

HUNTER-BRADFORD PLAYERS: Hartford, Conn.—Indefinite.

HUNTLEY, GRACE DARLING: Skowhegan, Me., June 26-Aug. 6.

KEITH (James E. Moore, mgr.): Portland, Me., April 10—Indefinite.

KING, CHARLES: San Diego, Cal.—Indefinite.

LE MOYNE: Riverside, Cal., June 6—Indefinite.

LOIS: Seattle, Wash.—Indefinite.

LYRIC: Minneapolis, Minn.—Indefinite.

MAC-KWAIN: Tacoma, Wash.—Indefinite.

MAJESTIC: Utica, N. Y.—Indefinite.

MANHATTAN: Passaic, N. J.—Indefinite.

MINNEQUA: Pueblo, Colo.—Indefinite.

MORISON, LINDSAY: Boston, Mass., June 20—Indefinite.

MURAT: Indianapolis, Ind.—Indefinite.

NEILL, JAMES (Edwin H. Neill, mgr.): St. Paul, Minn., May 1-Aug. 13.

OPERA HOUSE PLAYERS: Paterson, N. J.—Indefinite.

ORPHEUM PLAYERS: Philadelphia, Pa.—Indefinite.

ORPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—Indefinite.

PAYTON: Cora Payton, mgr.: New York City, June 7—Indefinite.

PEOPLE'S: Flint, Mich.—Indefinite.

POLI (J. H. Docking, mgr.): Scranton, Pa.—Indefinite.

POLI (S. E. Poll, mgr.): Hartford, Conn., June 27—Indefinite.

POLI (S. E. Poll, mgr.): Waterbury, Conn.—Indefinite.

POLI (S. E. Poll, mgr.): Worcester, Mass., 2—Indefinite.

POLI (S. E. Poll, mgr.): Springfield, Mass., 9—Indefinite.

POLI (S. E. Poll, mgr.): Wilkes-Barre, Pa., 9—Indefinite.

POLI (S. E. Poll, mgr.): Bridgeport, Conn.—Indefinite.

PRINCESS BRYANT: Vincennes, Ind., July 24—Indefinite.

PRINGLE, DELLA: Boise City, Ida., June 27—Indefinite.

ROD: Fairview Park, Dayton, O.—Indefinite.

ROD'S PLAYERS (L. J. Rodriguez, mgr.): Springfield, O.—Indefinite.

RUSSELL-DREW: Seattle, Wash.—Indefinite.

SCHILLER PLAYERS: Norfolk, Va.—Indefinite.

SIGHTS: Fort Dodge, Ia., June 27—Indefinite.

STUBBS-WILSON PLAYERS: Olenatany Park, Columbus, O.—Indefinite.

SUBURBAN (Oppenheimer Brothers): St. Louis, Mo.—Indefinite.

SUMMERS (G. H. Summers, mgr.): Hamilton, Ont.—Indefinite.

TURNER, CLARA: Williamsport, Pa.—Indefinite.

WILLIAMS AND STEVENS: Jacksonville, Fla., July 4—Indefinite.

### TRAVELING STOCK COMPANIES.

AUBREY, HELEN (James Davis, mgr.): Ft. Scott, Kan., July 24-Aug. 6.

BAILEY-LOCKWOOD: Pittsburgh, Kan., July 24-Aug. 6.

BRIANT BROS. (Roy Briant, mgr.): Salina, Kan., July 25-Aug. 6, Hutchinson 7-20.

BURGESS STOCK (W. C. Burgess, mgr.): Ottawa, Kan., July 25-Aug. 6, Manhattan 7-20.

CASH, BURLEIGH (Burleigh Cash, mgr.): Hutchinson, Kan., July 25-Aug. 6, Newton 7-20.

CHICAGO STOCK (Chas. H. Ross-Kam, mgr.): Saratoga Springs, N. Y., 1-6, Niagara Falls 8-30.

CLAYTON-DREW PLAYERS: Cincinnati, O., 1-6.

COPELAND BROS. STOCK: Emporia, Kan., July 25-Aug. 6, Lawrence 7-20.

CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Washington Court House, O., 1-6.

CULHANE'S COMEDIANS (Macklyn Allyn, mgr.): Richmond, O., 1-6.

CUTLER STOCK (Allen O. White, mgr.): Richmond, Ind., 1-20.

DE LACEY, LEIGH (Monte Thompson, mgr.): Holyoke, Mass., 1-30.

DERMOND, ETHEL (Desmond and Johnson, mgrs.): Washington, Pa., 1-6.

DOROTHY STOCK: Grand Island, Neb., July 25-Aug. 6, York 7-20.

ECKHARDT, OLIVER (Oliver Eckhardt, mgr.): Duck Lake, Kan., 1-3, Rosthern 4-6, Saskatoon 8-13.

GORDON'S ASSOCIATE PLAYERS (Jack Gordon, mgr.): Jefferson City, Mo., July 24-Aug. 6, Sedalia 7-20.

GRAHAM STOCK (Oscar Graham, mgr.): Independence, Kan., July 24-Aug. 6.

HALIDAY'S, GEO. V. (Chas. E. Whitney, mgr.): Bradstock, Pa., 1-6.

HALL, DON C.: Almond, Wis., 1-6.

HALL, HELEN, STOCK (G. S. Flinders, mgr.): Newton, Kan., July 25-Aug. 6, Emporia 7-20.

HICKMAN-BESSEY STOCK (Harry G. Lihou, mgr.): Tulsa, Okla., July 31-Aug. 6, Bartlesville 7-13.

HILLMAN'S IDEAL STOCK (Lucy M. Hayes, mgr.): Nebraska City, Neb., July 25-Aug. 6.

HOLLINGSWORTH TWINS: Amarillo, Tex., 1-13.

HUCHISON, LOUISE (Jack Huchison, mgr.): Archison, Kan., July 24-Aug. 6.

KEENE, LORRAINE: Nebraska City, Neb., July 25-Aug. 6.

KEITH STOCK (Cato S. Keith, mgr.): Kokomo, Ind., 1-6, La Fayette 7-13.

KEMPTON COMEDY (W. L. Prather, mgr.): Aurora, Neb., 1-6.

LATIMORE-LEIGH STOCK (Western: Bert Leigh, mgr.): Denison, Tex., 1-6, Texarkana 8-13.

LAURENCE LYCEUM (G. L. Laurence, mgr.): Beatrice, Neb., July 25-Aug. 6.

LEWIS-OLIVER STOCK: Springfield, Mo., July 24-Aug. 6.

LEWIS STOCK (William F. Lewis, mgr.): Pleasanton, Neb., 1-6.

LYCEUM COMEDY (Kemble and Sinclair, mgrs.): Niles, O., 1-6.

LYCEUM STOCK: Beatrice, Neb., July 25-Aug. 6, Hastings 7-20.

MAJESTIC STOCK: York, Neb., July 25-Aug. 6, Fremont 7-20.

MANHATTAN STOCK (Clifford Reeves, mgr.): Grand Island, Neb., July 25-Aug. 6.

MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Terre Haute, Ind., July 24-Aug. 6, Richmond 8-13.

METROPOLITAN STOCK: Kearney, Neb., July 25-Aug. 6, Grand Island 7-20.

NICKERSON BROS.: Webb City, Mo., July 24-Aug. 6.

PEOPLE'S STOCK: Excelsior Springs, Mo., July 24-Aug. 6.

REEVES, DOROTHY: Hastings, Neb., July 25-Aug. 6, Kearney 7-20.

RUSH, EDMUND, STOCK: Council Bluffs, Ia., July 25-Aug. 6, Nebraska City, Neb., 7-20.

SINCLAIR-WEBER STOCK (J. H. Weber, mgr.): Manhattan, Kan., July 25-Aug. 6, Junction City 7-20.

SPENCER THEATRE (Harry Sohns, mgr.): Junction City, Kan., July 25-Aug. 6, Salina 7-20.

TAYLOR, ALBERT (E. J. Lasserre, mgr.): Dallas, Tex., July 25-Aug. 6.

TAYLOR STOCK (H. W. Taylor, mgr.): Canton, O., 1-27.

THORNE, MABEL STOCK (P. T. Parker, mgr.): Lawrence, Kan., July 25-Aug. 6, Ottawa 7-20.

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**WHYTE DRAMATIC** (Charles P. Whyte, mgr.): Sedalia, Mo., July 24-Aug. 6.  
**WOLFORD STOCK** (Atlantic, Ia., July 24-Aug. 6, Council Bluffs 7-20).  
**THE COLONIAL STOCK** (C. W. Benner, mgr.): Chanute, Kan., July 24-Aug. 6.

#### OPERA AND MUSICAL COMEDY.

**ABRAMSHELL LINA** (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—Indefinite.  
**ABORN COMIC OPERA** (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 27-Sept. 10.  
**ABORN OPERA** (Milton and Sargent Aborn, mgrs.): Atlantic City, N. J., July 4—Indefinite.  
**ALASKAN** (Wm. P. Cullen, mgr.): Prince Albert, Can., 8, Saskatoon 10, Winnipeg, Man., 12-13.  
**ARCADIAN** (Chas. Frohman, mgr.): New York City, Aug. 1-27.  
**BEVANI OPERA** (Idora Park, San Francisco, Cal.—Indefinite).  
**CARLE, RICHARD** (Carle-Marks Co., Inc., mgr.): Grand Rapids, Mich., 5, Chicago, Ill., 6—Indefinite.  
**CRANE MUSICAL STOCK** (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—Indefinite.

**DREHLE, MARIE** (Low Fields, mgr.): New York City, Aug. 11—Indefinite.  
**FLORIST SHOP** (Henry W. Savage, mgr.): Atlantic City, N. J., 8-13.  
**FOLLIES OF 1910** (Florens Ziegfeld, mgr.): New York City, June 20—Indefinite.

**GIRL OF MY DREAMS** (Jos. M. Galtes, mgr.): Atlantic City, N. J., 1-3, Chicago, Ill., 6—Indefinite.

**GILLIES** (Fred Thompson, mgr.): New York City, June 13—Indefinite.

**GIRL IN THE KIMONO** (Harry Chappell, mgr.): Chicago, Ill., June 26—Indefinite.

**GLADSTONE OPERA** (New Orleans, La., June 26—Indefinite).

**HARTMAN, FERRIS** (Oakland, Cal., July 10—Indefinite).

**HARVARD MUSICAL COMEDY** (Thaddeus Grosz, prop.): Pittsburgh, Pa., July 2-Aug. 21.

**KANE'S MUSICAL COMEDY** (Robert Kane, mgr.): Holyoke, Mass.—Indefinite.

**LINCOLN PARK OPERA** (T. N. Phelps, mgr.): Fall River, Mass., June 27—Indefinite.

**MANHATTAN OPERA** (Worcester, Mass., 1-6).

**MORTON COMIC OPERA** (Allentown, Pa., June 13—Indefinite).

**MY CINDERELLA GIRL** (A. G. Delamater and William Norris, mgrs.): Chicago, Ill., 4-Sept. 3.

**MANHATTAN OPERA** (Henry Taylor, mgr.): Elmira, N. Y.—Indefinite.

**MERRY WIDOW** (Henry W. Savage, mgr.): Halifax, Can., 2, 3, St. Johns, 4-6, Boston, Mass., 8-Sept. 10.

**MIDNIGHT SONG** (Low Fields, mgr.): Chicago, Ill., Aug. 1—Indefinite.

**PHILAN'S MUSICAL COMEDY** (E. V. Philan, mgr.): Cape Cottage, Portland, Me.—Indefinite.

**POWER AND COHAN'S MUSICAL COMEDY** (Eastern): Macomb, Ill., 1-6, Bushnell 8-13.

**POWER AND COHAN'S MUSICAL COMEDY** (Central): Elwood, Ind., 1-6, New Castle, 8-13.

**SUMMER WIDOWERS** (Low Fields, mgr.): New York City, June 4—Indefinite.

**TEAL, RAYMOND** (Frank Wolf, mgr.): Napulpa, Okla., 31-Aug. 6, Tulsa 7-16.

**THREE MILLION DOLLARS** (Charles Marks, mgr.): Boston, Mass., Aug. 1—Indefinite.

**THREE TWINS** (Jos. M. Galtes, mgr.): Atlantic City, N. J., 4-6.

**UP AND DOWN BROADWAY** (The Shuberts, mgrs.): New York City, July 18—Indefinite.

**WAKE OPERA** (Peak's Island, Me., June 27—Indefinite).

**WHALOM OPERA** (Chas. Van Dyne, mgr.): Fitchburg, Mass., June 6-Sept. 10.

**WHITE CITY STOCK** (H. W. Ball, mgr.): Worcester, Mass., May 25—Indefinite.

**WIFE YAMERS** (Henry W. Savage, mgr.): Atlantic City, N. J., 8-13.

**WILLIS MUSICAL COMEDY** (John B. Willis, mgr.): Bellows Falls, Vt.—Indefinite.

**YAMA YAMA GIRLS** (St. Smith, Ark., 1-4).

#### MINSTRELS.

**GEORGIA TROUBADOURS** (Wm. McCabe, mgr.): Maple Park, Ill., 2, Creston 3, Compton 4, Somonauk 5-7.

#### BURLESQUE.

**BEHMAN SHOW** (Jack Singer, mgr.): New York City, July 11-Aug. 13.

**FOLLY STOCK** (J. A. Pennessy, mgr.): Chicago, Ill.—Indefinite.

**GAYETY STOCK** (J. P. Eckhardt, mgr.): Philadelphia, Pa.—Indefinite.

**IMPERIALS** (Harry Williams, mgr.): Pittsburgh, Pa., July 30-Aug. 6.

**LADY BUCANERS** (M. Strouse, mgr.): Milwaukee, Wis., July 30-Aug. 6.

**RECTOR GIRLS** (Morris Weinstein, mgr.): Altona, Pa., 5, Johnstown 6.

**WORLD OF PLEASURE** (Gordon and North, mgrs.): Brooklyn, N. Y., 13-20.

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**BUFFALO BILL-PAWNEE BILL** (Gordon W. Lillie, mgr.): Clinton, Ill., 2, Mendota 3, Rockford 4, Janesville, Wis., 5, Madison 6.

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**MILLER BROS.**: 101 RANCH: York, Pa., 2, Hanover 3, Frederick, Md., 4, Hagerstown 5, Cumberland 6, Fairmount, W. Va., 6, Morgantown 9, Mannington 10, Clarkburg 11, Sistersville 12, Marietta, O., 13.

**PRAIRIE LILLIE'S WILD WEST**: Hillsdale Park, Newark, N. J.—Indefinite.

**RINGLING BROS.**: Jackson, Mich., 2, Auburn, Ind., 3, Logansport 4, Lafayette 5, Decatur, Ill., 6.

**ROBBINS, FRANK A.**: Port Allegany, Pa., 2, Conderport 3.

**SELA-PIOTO**: La Crosse, Wis., 8.

**SPARKS BROS.**: Kallispell, Mont., 2, Cut Bank 3, Conrad 4, Benton 5, Stanford 6.

**STARRETT, HOWARD S.**: Center Moriches, 2.

**SUN BROS.**: Manton, Mich., 4.

**WHITMAN'S, AL. P.**: Angelica, N. Y., 2, Canaseraga 3.

#### BANDS.

**AMERICAN** (Bowen D. Church, director): Electric Park, Kansas City, Mo.—Indefinite.

**BANDA ROMA**: Riverview Park, Louisville, Ky.—Indefinite.

**BRADLEY AND NOE'S LADIES' ORCHESTRA** (Winifred Noe, mgr.): Cleburne, Tex., 1-6.

**CAVALLO'S**: Forest Highlands, St. Louis, Mo., April 23—Indefinite.

**CHAUTAUQUA**: Sreator, Ill., 4-Aug. 13.

**CREATORE**: Sans Souci Park, Chicago, Ill.—Indefinite.

**EDOUARDE, CARL**: Woodside Park, Philadelphia, Pa.—Indefinite.

**ELIERY'S** (Channing Ellery, mgr.): Blumark Park, Chicago, Ill.—Indefinite.

**FERRILLO**: Kansas City, Mo.—Indefinite.

**FISCHER'S EXPOSITION ORCHESTRA** (C. L. Fischer, mgr.): Petoskey, Mich., 9, Sept. 10.

**FRANKO, NAHAN**: Long Beach, N. Y.—Indefinite.

**GILLIANDY'S BLACK HUSSAR** (A. J. Gillies, mgr.): Shamokin, Pa., July 4—Sept. 5.

**GREGG**: Fountains Perry, Louisville, Ky.—Indefinite.

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**HAVENER**: Luna Park, Chicago, Ill.—Indefinite.

**HERBERT, VICTOR**: Willow Grove, Philadelphia, Pa.—Indefinite.

**INNER** (Fred N. Inner, mgr.): Zoo, Cincinnati, O.—Indefinite.

**KILLIER** (T. P. J. Power, mgr.): New York City, Aug. 1—Indefinite.

**LOMBARDO, O. B.**: White City, Chicago, Ill.—Indefinite.

**MORTORANA'S**: Washington Park, Philadelphia, Pa.—Indefinite.

**NATEILLO** (Col. Leslie, mgr.): Electric Park, Newark, N. J.—Indefinite.

**NATIONAL CHATAUQUA** (L. D. Wort, mgr.): Charleston, Ill., 3-7.

**NAVASSAR'S**: Idora Park, Oakland, Cal., 4-20.

**POWERS**: Olentangy Park, Columbus, O.—Indefinite.

**RAMOS SPANISH ORCHESTRA**: Mexico, Mo., 3, 4, Muscatine, Ia., 5-7.

**ROYAL ARTILLERY**: Riverview Park, Baltimore, Md.—Indefinite.

**RUSSIAN IMPERIAL**: Riverview Park, Chicago, Ill.—Indefinite.

**SHANNON'S**: Woodside Park, Philadelphia, Pa.—Indefinite.

**THOMAS ORCHESTRA** (Frederick Stock, conductor): Ravinia Park, Chicago, Ill., July 17—Indefinite.

**ULIVIERI, CARLOS**: Ravenna Park, Milwaukee, Wis., July 17—Indefinite.

**WEBER'S** (John C. Weber, mgr.): Idora Park, Oakland, Cal., July 10—Indefinite.

#### MISCELLANEOUS

**APOLLO CONCERT**: Carterville, Ga., 2, Thomson 3, Atlanta 4-8, Sylvania 9, Summerton, S. C., 10-11, Jackson, Ga., 12-14.

**DUNCAN, HYPNOTIST** (L. C. Zellano, mgr.): Lincoln, Ill., 1-6, Bloomington 8-13.

**ELTINGE, JULIAN** (Rogers, Leonhardt and Curtia, mgrs.): Chicago, Ill., July 31-Aug. 8.

**EXCELSIOR CARNIVAL** (W. B. Miller, mgr.): Jamaica, N. Y., July 20-Aug. 6.

**HOWE'S PICTURES** (Lyman H. Howe, mgr.): Baltimore, Md., July 20-Aug. 20.

**SWAIN SHOW** (W. I. Swain, mgr.): Lewisburg, Tenn., 1-6.

**THOMPSON'S ENTERTAINERS** (Frank H. Thompson, mgr.): Poniatowski, Wis., July 20-Aug. 6.

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# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

That wise jurist and great law giver, the Chief of Police of Chicago, in ruling against the exhibition of the prizefight film in that city, lays down this remarkable order:

"Permit the exhibition of no pictures or representations in any form of acts illegal in the State of Illinois."

To what good angel may we attribute the sweeping phraseology of this command? Evidently intended to appear as not discriminating unjustly against motion pictures, it serves to illustrate and point out, as no amount of argument could do, the vicious and dangerous nature of the authority assumed by the police of the second city in America, and of which it is designed to make amusements the "goat." Motion pictures in general and the prizefight picture in particular are studiously avoided in the wording of the order, but to accomplish this avoidance and make the order appear to be general and therefore fair and just in its terms a command is promulgated that is so far reaching and outrageously preposterous that no one for a moment can imagine that there is any intention of enforcing it either in letter or spirit, except as against motion pictures and possibly the stage. This question, then, becomes inevitable: If the order cannot be enforced against all to whom it applies, by what authority or right is it to be enforced against certain selected victims?

Let us consider just what this Chicago Chief of Police will have to do or attempt to do to be logical or consistent. "Pictures or representations in any form" would include newspaper pictures, not only of the prizefight, but of any other "act illegal in the State of Illinois." It would include many illustrations in magazines, books of travel, histories, novels, religious works and even the Bible. It would most absolutely apply to certain paintings and statuary on public exhibition in the art galleries, and to many exhibits in churches and other religious institutions. It might even invade the home and apply to works of art exhibited on private walls. But pictures are not alone in coming within the scope of this sweeping interdiction. The words "representation in any form" would include and are probably meant to include the drama. How many plays, modern or classical, would be possible in Chicago under this amazing regulation? Grand opera would be doomed and so would almost any known religious or Sunday school spectacle, for scarcely any form of mimic composition is without its representation in some form "of acts illegal in the State of Illinois." The high moral motive with which these "illegal acts" may be represented does not enter into the matter at all. It is never taken into account when denouncing and censoring motion pictures, and appears clearly not to have been contemplated in any degree in the drastic order of Chicago's Chief of Police.

But why stop with "pictures or representations in any form?" Is it stretching too far the intent of this sort of prohibition to assume that it might with equal equity apply to all written or spoken descriptions "of acts illegal in the State of Illinois?" And this, too, regardless of the purpose of the writer or speaker. Thus we reach all published literature, the lecture platform and even the pulpit. None may point a moral nor teach a wholesome lesson by describing or representing "in any form acts ille-

gal in the State of Illinois." Just where we land by following this astounding pronouncement to its logical conclusion is so startling that one is forced to rub the eyes and wonder if we are, indeed, back to the days of the Puritans—or, worse still, if we are now living in darkest Russia. Unfortunately, the Chicago Moses will make no attempt to be logical or consistent, no matter how fair the wording of his order may appear. He will continue through his subordinates to arbitrarily censor motion pictures, and will occasionally make a grand stand play by interfering with some theatrical production. The billboards also may be "regulated," but as for being consistent—watch him. It is a pity there is not some one in Chicago to insist publicly on at least an attempt to carry out the order strictly and fully if at all. The newspapers could do it but they won't.

And touching on the failure of the press generally to give motion pictures fair treatment, here is a letter to the Spectator that comes in pat:

Dear Spectator:

I notice that you bewail the fact that the daily press is not inclined to treat moving picture matters justly. Has it ever occurred to you that the moving picture people do not take the press into their confidence? They neither advertise in the daily papers nor take any special means that they shall be correctly informed. Why, then, should the picture people expect any different treatment than they are getting?

EX-HARPOSSA.

New York, July 26, 1910.

There is food for thought in this communication. The motion picture is still a joke with most newspapermen—a joke that is not to be treated seriously except when it serves for copy in connection with some imaginary news story—then the picture becomes a menace. Both the picture people and the newspaper men need educating on this point. The picture makers and exhibitors should realize that it would be to the lasting benefit of their business to have the right kind of publicity in the papers, and the newspaper publishers on their side should know that countless thousands of their readers, many millions, in fact, look on the pictures as their favorite amusement and would appreciate serious and considerate treatment of the films in the news columns of the press. It would be a valuable thing in every way if the daily papers should review and criticize new motion pictures as they now review new plays, and as THE MINNIE has reviewed the films for more than two years.

If the daily press were generally to review new motion picture subjects, criticizing them seriously as they undoubtedly deserve to be criticized, there would soon be no more talk of this vicious principle of censorship by police boards or any other kind of boards. The press criticisms would be adequate censorship, and would inevitably drive away all other forms of interference. Official censorship is repugnant to our institutions, and strikes at the root of our vaunted liberties. The people themselves are the only legitimate censors of their amusements and reading matter, and the public press is their mouthpiece, or should be. Things that are not proper for the people to read, see or hear can never long survive in this country in the face of press and public condemnation, and when they become unlawful, immoral or libelous there are laws to punish the guilty. But give every offender a fair trial before a jury of his peers. It should never be left to one person or one set of persons to decide such matters as these for hosts of other persons without due process of law. This is good American doctrine, and it would prevail in the matter of motion pictures, as it now prevails with the press and gen-

erally with the theatre, if motion pictures were more publicly discussed on their merits and were not so much a mystery to millions of people and particularly to the gentlemen of the press.

To the ignorance of the press regarding motion pictures may be attributed much of the misunderstanding that became general throughout the country when it was assumed that the fight pictures would go broadcast into the 5 and 10 cent houses. THE MINNIE stood almost alone in pointing out this misunderstanding, even the motion picture people being slow to make the matter clear, while the trade papers were absolutely silent on the subject. The result was that the wrong idea prevailed, and a crusade was started, based on "saving the women and children." From this crusade has sprung the sudden activity of all anti-picture cranks the country over.

It is to be hoped, however, that the motion picture interests will not remain so indifferent to the anti-picture crusade now under way, as they have been in the past. Notwithstanding the unfairness of the propaganda against the pictures and the apparent monumental ignorance of the crusaders with regard to the reputable and artistic character of the great majority of picture productions, the fact stands out that the opposition is making alarming headway. In many cities and towns the idea of censoring the films along extreme lines is in danger of adoption, and in those cities where censoring is in force it is becoming more severe. Common prudence would, therefore, suggest that something practical be done in defense. That "something" is manifestly a forceful and far-reaching campaign of education to demonstrate and establish the truth regarding the preponderating majority of motion picture dramas. It should be shown in a convincing and widespread way that films which are justly open to censure are so rare as to be almost non-existent; that practically no dramatic, melodramatic or comedy pictures are now produced that are harmful; that films that might incite to crime or wrongdoing are almost unknown, and that, on the contrary, vice or crime if shown in a picture as part of a legitimate story, is almost invariably presented in such a way as to make it abhorrent and unattractive. Not so much can be said of any other form of fiction. Those who really know the pictures as they are today know that they constitute a powerful force for good instead of evil, and that the better class of pictures as represented largely by the Licensed production have become so improved in their artistic and literary quality that they are entitled to universal recognition on their merits alone. They know that the pictures are popular with many millions of people, hungry for wholesome and inexpensive amusement, because they deserve to be popular and not because they appeal to any low, vicious or harmful tastes. Motion picture interests cannot afford to remain silent while untrue, unjust and misleading statements are being circulated by narrow-minded zealots, who are poisoning the minds of that portion of the public not yet awake to the true value of the films, and who insist in classing all pictures with the few bad ones of the past. It is all well enough to say that the pictures will in time establish their own worth, in spite of the nasty-nice crusaders. No doubt they will, but in the meantime mischief is being done that may take years to undo. Laws and ordinances are being placed on the statute books that have no business there, and now is the time to get busy in defense.

THE SPECTATOR.

## THE FIGHT PICTURES.

Exhibition of the Genuine Motion Pictures Continues Two Sets of Slide Pictures.

The motion pictures of the Reno scrap are now being shown at ten places in Greater New York to large and orderly attendance. No race feeling has been discovered and no children view the pictures, although there are numbers of women among the spectators.

In Philadelphia the film is being exhibited and in a number of other larger cities. In Chicago it is barred by police order, but the owners of the Illinois rights have gone into court to obtain an injunction restraining the authorities from interfering with the exhibition. The outcome of this suit will be watched with great interest.

Besides the genuine motion pictures of the Reno event, owned by the J. and J. Company, there is a very bad "reproduction" in circulation among independent houses and two sets of slide pictures. One of the slide sets is from the New York Herald photographers and the other from the photographs taken by Robert Edgren, of the New York Evening World, with five of the Herald slides added. It was feared by some of those interested in the motion pictures that the slide pictures would be confused in the public mind with moving films, but this appears hardly possible, as the Herald slides were plainly advertised as photographed by the Herald artists and the World pictures are announced as slides.

This week a copy of the genuine motion pictures of the fight was exhibited before a private party at the Summer home of a wealthy New Yorker on Long Island. He paid \$500 for the single exhibition.

## WRESTLING PICTURE INCREASED IN VALUE

The Gutch-Zhyzsko wrestling match pictures are said to have become suddenly more valuable on account of the agitation against the Reno pictures and the fact that the agitators can bring no arguments against the exhibition of the wrestling match film.

Slide rights have been selling for some time, as also with foreign privileges, covering the use of this film, but there still remain a few choice States, and it is the intention of Klank and Herman, who control this film, to have these pictures on exhibition in every State of the Union within fifteen days.

The Australian rights were sold for \$12,000, England and the British possessions are using them extensively, Russia, China, Africa and South America are all making earnest inquiries regarding the securing of same.

From a photographic and accurate standpoint this film has been pronounced by those who have seen it the best and clearest piece of photography recorded in the cinematographing of sporting events. The film can be seen at any time at the Bell Poly-scope Company offices, Chicago.

## ANOTHER LUBIN ATLANTIC CITY FILM.

The entire Lubin Stock company was taken to Atlantic City July 25 to assist in the making of a new Atlantic City picture that is planned to be a record breaker. As there are some sixty players on the regular payroll, to say nothing of about forty alternates, the pictured chase should be a notable one. A smaller section of the company went down the week before to pose for the smaller scenes.

It is expected that full possession of the new Lubin plant will be had in about two weeks. The studio has been occupied since the middle of May, but the factory is not yet fully complete and will not be occupied until the finishing touches have been added.

## EDISON ALL FEATURE FILMS.

The Edison Company announces that every release for the first half of September is a feature film. On September 3 will be released The Man Who Learned, a dramatic subject with an educational and scientific interest, produced in co-operation with the milk committee of New York City; on Sept. 6th The Big Scoop, a dramatic story built around the rush and activity of a metropolitan newspaper office with a threatened bank failure furnishing the story of the "scoop"; Sept. 9, Alice in Wonderland, an elaborate treat for the "kiddies"; and Sept. 13, Sumptuous as a Fireman, in which the ever popular comedian almost becomes a hero.

## THANHOUSER FEATURES.

The Thanhouse release for Aug. 8 is entitled The Restoration, and tells a story of a loss of memory and its restoration through the influence of a little daughter. The picture is said to be in the best Thanhouse style.

The release for Aug. 9 is The Mad Hermit, which is described as a film with a very odd plot. Aug. 12 the release is Lena Rivers, from the famous novel. The producers call it a "Thanhouse classic."



## Reviews of Licensed Films

**The Call to Arms** (Biograph, July 25).—If it were not known for a fact that the Biograph productions are made in this country, it would be difficult to convince the average picture spectator that the beautiful outdoor scenic backgrounds of this film, showing feudal castles, turrets, walls, gates and grounds, were not pictured in Europe. Photographed with artistic skill and with numerous characters costumed in strict harmony that has not been excelled in any production, not excluding the best of the French, that this reviewer has ever seen. Added to these points of excellence we have a strong story admirably acted, with the combined result of a film subject that must be classed as one of the Biograph's finest. The scene where the feudal lord rides away to war followed by his retainers is wonderfully convincing, but hardly more so than the camp scenes with the tents of ancient construction. Before going to war the nobleman and his young wife conceal the great ruby heirloom of the family by burying it beneath a tree. This heirloom has aroused the cupidity of the nobleman's cousin, who returns to the castle, sends the servants on fictitious errands and attempts to force the lady to reveal the hiding place of the precious jewel. She retreats to an inner room, locking the door, and here the cousin holds her prisoner, but she gets a message to a young page outside, and this youth, well played by a young girl of the Biograph stock, carries the message after some delay to the master, now with the army. A battle is imminent and the nobleman is deep in the plans, but after an effective struggle in his mind between duty to his wife or his king, he gets an hour's leave of absence and rides back to his home, to find that the wife in fleeing from the cousin has fallen from a window and is dead. Then he seeks the culprit and finds him trembling with fear before the crucifix. As the outraged nobleman, splendidly played, by the way, raises his sword the picture ends, and we are left to conclude

it in our minds as our wishes may dictate. It is an unconventional ending but strongly effective, leaving an indelible impression on the memory.

**Sleep Walking Cure** (Selig, July 25).—If some of the characters in this comedy had not been clowning in a mistaken attempt to make them funny, this subject, which has originality and wit, would have been vastly more effective. The spectacle of a company of freaks as the guests of a wealthy lady in her country home is too unconvincing. One of the guests, the only one that is really well played, is a sleep walker, and the hostess plans to cure him by placing a tub of water at the foot of the stairs. Many of the guests fall into the tub, but the sleep walker steps calmly over it. Finally a burglar lands in the trap and is captured.

**A Mad Dog Scare** (Selig, July 25).—This is another cleverly humorous idea and it is much more laughable in its results than the foregoing, because a real attempt is made to play it with sincerity instead of burlesquing the characters. It is Summer time, and the newspapers have stories of mad dogs that greatly interest the people of a small country town. A drummer who notices this interest hires a youth to procure a pair of dogs to whose tails the two jokers tie cans and then set the animals free in the street. The mad dog scare follows, and one fat old fellow falls down and tears his trousers, after which it is assumed by the panic-stricken people that he must surely have hydrophobia. They flee from him in terror until he is at last captured and tied up to await the effect of the disease. A report from the doctors that the dogs show no trace of madness finally releases the poor victim.

**Getting Even with the Lawyer** (Pathe, July 25).—Delicious Pathe comedy is presented in this amusing film. The acting is in the best French farcical style and is convincing because the camera is entirely ignored. A long-haired artist is in love with a girl whose parents desire her to marry a

wealthy lawyer. The artist induces a young woman who is also an artist to aid him in exposing the lawyer as a double-faced hypocrite. She sends a note to the gentleman expressing her admiration, and he responds promptly, meeting her and bringing her to his studio, where an impromptu bohemian party is arranged. While he is having the time of his life with the young men and women the long-haired artist brings in the girl with mamma and papa. The droll resignation with which the lawyer accepts the exposure is not the least amusing incident of this enjoyable picture.

**Breaking Up Ice in Finland** (Pathe, July 25).—This is a novel scenic picture, showing how great ice crushing craft open up the frozen harbor of Helsinki in Finland. Similar means are employed along the Great Lakes in this country and in other Northern waters, but the sight is unknown to a great majority of the public, and even to those who have seen the operation it is deeply interesting.

**The Stepmother** (Lubin, July 25).—The Cinderella theme is rather more romantic than realistic, as stepmothers are not so bad as they are painted. In this particular case, however, the new mother and her own daughter usurp the rights of lovely Laura, who is reduced to doing the housework. Finally rebelling, she becomes cashier in a restaurant. Meanwhile her childhood sweetheart turns up and becomes engaged to the other girl, who is substituted by a crafty mother in the heroine's place. Fortune, however, brings the whole party together in a restaurant where the cashier and her old-time lover recognize each other and rout the other women. The parts of the two girls are particularly well acted, although the story is rather too melodramatic to be an actual reflection of life.

**Uncle Tom's Cabin** (Vitaphone, July 25-26-30).—The idea of presenting this ever-popular drama in motion pictures is not new, but the idea of dividing it into three parts of one reel each is a decided innovation. In fact, it is the first time an American company has attempted anything of the kind in drama, and in this respect the production must be considered as something of an experiment. Pathe used two reels to produce *Drink*, from Zola's novel, and we may conclude that the result was not any too favorable, for we have had no other

double reels from that company. The Vitaphone took two reels to give the life of Napoleon, two for Washington, and five for Moses, but these are not dramas. At any rate the result will be watched with interest, although it will not be safe for producers to argue if these reels of Uncle Tom prove popular that the same thing can be done with other plays. Uncle Tom always was an exception on the stage and may prove so in motion pictures. The first part was released Tuesday and ended with the departure of Uncle Tom for the South perched up behind the slave dealer's buggy. We had previously seen the sale of the negroes on the Kentucky plantation and the escape of Eliza over the ice of the Ohio. It was certainly a blizzardy ice scene and was most effective even if not altogether convincing.

The second part depicts Uncle Tom's journey down the Mississippi, during which he saves little Eva from drowning and is purchased by St. Clare. Miss Ophelia also has her struggle with Topsy in this film. At the close occurs the death of little Eva—a genuinely affecting bit of photography and acting.

The third part tells of Uncle Tom's and life on Simon Legree's plantation after the death of St. Clare has necessitated his sale. The escape of Emmeline and Cassie, Uncle Tom's friendliness to Lucy that costs him a whipping, and his refusal to tell what he can of Emmeline and Cassie are shown. The whipping that Legree orders as a result of this causes Uncle Tom's death. Notably good work was done in the parts of Emmeline and Cassie.

As a whole the film must prove notable, but there is one suggestion that occurs in respect to its issue on three separate days. There should be a caption at the end of reel one and two stating that there would be a continuation of the drama in other reels.

**Peg Woffington** (Edison, July 26).—This adaptation from an episode in the novel of Charles Reade makes an interesting and straightforward picture story, quite easy to follow and acted with pleasing expression, the different characters being admirably interpreted. If anything, the part of Pomander rather carries off the honors, although Peg is cleverly presented and Vane and his wife, especially the latter, are creditably done. There is excellent avoidance of camera playing except in one or two instances when Mrs. Vane's pretty eyes appear to glance inadvertently but not conspicuously that way. The adaptation shows Vane infatuated with Peg and she with him, when Mrs. Vane comes to town on a visit and the plotting Pomander informs her of her husband's infatuation. She pleads with the actress to give up her husband, and the latter consents, arranging a little disclosure scene at the home of the playwright Tripler, where Pomander comes expecting to meet Mrs. Vane but finds Peg disguised in Mrs. Vane's cloak. At the same time Vane arrives, and his jealousy is aroused by seeing, as he supposes, his wife in a clandestine meeting with Pomander. The result is that Pomander is sent away unmasked and the Vanes are reconciled.

**Making Wooden Shoes** (Gaumont, July 26).—We have had this industrial subject illustrated once before, although in a different way. It proves quite interesting.

**An Angler's Dream** (Gaumont, July 26).—This is a colored trick or transformation picture in which there is some novelty introduced in the way of double printing over a background of water. The effect is attractive. The fisherman goes to sleep while angling and dreams that the fish capture him and fry him in a great skillet and serve him up in pieces.

**The Beautiful Margaret** (Gaumont, July 26).—The story of Faust, Mephistopheles and Marguerite is told in this film by means of trick photography and doll babies or puppets for players. The result is rather tiresome and in no way funny, as it was evidently intended to be.

**A Daughter of Dixie** (Kalem, July 27).—This film proves another hit for the Kalem producers. The story is plausible as well as strongly interesting, goes straight to the point and is interpreted with power and feeling. Two young men at the opening of the Civil War are in love with a Southern girl. She favors the one who later espouses the cause of the North, and she discards him for that reason. Toward the end of the war he is pursued by Confederates and seeks safety in her home. She conceals him and cleverly throws the pursuers off the track. But he is caught, tried by drum-head court martial as a spy and sentenced to be shot. The execution is about to take place when news arrives from Lee that the war is over. The saved man later presents himself again to the girl and their love is renewed. The scene where he passes through the Southern line, dodging from tree to tree, is most convincing, and the closing scene when his Southern rival learns that the girl still loves the soldier of the North is quite effective and appealing. In the first scene, however, in which the Northern man declares his fidelity to the Stars and Stripes, he keeps his face directed so persistently toward the front that he gives the impression that he was ashamed to look the others in the face.

**Detective's Dream** (Pathe, July 27).—The film, partly trick and partly dramatic, is acted with the usual French grace of manner but suffers from the constant habit of the two chief players to pantomime everything directly to the camera. Even in the vision that the detective sees in the magic mirror the thief comes down front and explains to an unseen audience each thing that he intends doing. The detective dreams the story, as the title indicates. The dream is to the effect that a pick-pocket has deduced the detective to arrest him, and then follow numerous disappear-



# BIOGRAPH FILMS



Released August 1, 1910

## An Arcadian Maid

Rustic Simplicity Imposed Upon

In this Biograph story a contemptible whelp gets his just deserts. He is an Italian peddler and imposes upon the trusting innocence of a country maid, persuading her to steal her master's money in order ostensibly to aid this villain to take her away and marry her. He, getting hold of the money, tries to escape, but is killed on the railroad. The girl has been searching for him and finds him just before he dies. His despicable action has opened her eyes, so, recovering the money, she returns it to her master before he is any the wiser of her attempt at theft.

Approximate length, 984 feet.

Released August 4, 1910

## Her Father's Pride

Was It Pride or Obstinate Prejudice?

Here is shown how far narrow-minded pride may lead. An old Quaker father is so prejudiced against his daughter's choice of husband, because of his being a concert singer, and rather than accept support or aid from his hand, he obstinately goes to the almshouse. Here he suffers stubbornly gross indignities for a long while, until finally he is made to realize what an unreasonable old man he has been. The subject is a most sympathetic story with many tender heart touches.

Approximate length, 906 feet.

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ance scenes and struggles, some of them quite novel and all more or less amusing or interesting.

**On the Ethiopian Frontier** (Pathé, July 27).—This travel picture presents more than ordinarily novel scenes, showing sports, pastimes and customs in certain parts of Africa among the natives.

**The Mexican Domain** (Urban, July 27).—Unusually interesting because not overdone in the past, these scenes in Mexico have the additional value of correcting some of the false impressions which certain dramatic films have created as to the common styles of costume in that country. We look in vain for the masquerade types. Only the famous Mexican hat appears in evidence.

**The Art Lover's Strategy** (Urban, July 27).—This is one of those interesting stories that turns out precisely as we would like to have it, but nevertheless does not fail to appeal strongly to the sympathies. The poor artist, having sold his painting for a good price to the rich man, goes home loaded with food and the inevitable bottle of wine only to find that his hungry and despondent wife has gone off to commit suicide. But the same rich man happens to see her and noting her suicidal design prevents the act and takes her to his home, where she sees the purchased painting and reveals her identity. Then the rich man's daughter has a bright idea and brings the artist to paint a lady's portrait, the lady proving to be his wife. The acting is excellent.

**A Fair Exchange** (Essanay, July 27).—There is humor in this story, which is, briefly, that the plumber who sends his gang of daylight robbers to repair a little leak in the water pipes at the home of a doctor and charges an exorbitant bill for it, later becomes sick and the doctor gets even by strapping the plumber to an operating chair, pulling one of his teeth and charging a bill that offsets the other bill. A little less horseplay in the plumbing work at the doctor's home would have made the story more convincing. The pulling of the tooth is also incongruous, as the man is represented as a doctor and not a dentist. However, the film proves laughable and is acted in pleasing ignorance of the camera.

**A Personal Matter** (Essanay, July 27).—This comedy picture is also well acted and tells a story of amusing quality. A married man reads a personal in a paper that he recognizes is meant for him. A lady in pink wants him to meet her in the park. He presses his light suit and leaves the room to shave when a tramp steals the suit, puts it on, finds the clipping from the paper and goes to the park to keep the engagement. Meanwhile the suspicious wife having found the paper from which the "ad" was clipped satisfies her curiosity by buying another copy of the paper. Then she arms herself with an umbrella and goes to the appointed place where she lambastes the tramp, thinking he is her husband. The tramp is then arrested and the husband is vindicated. In one scene the wife's wink to the camera is out of place.

**A Woman in the Case** (Mellé, July 28).—This picture story is an unusually good one and is admirably acted except that some of the scenes are stretched out overlong. A representative in Texas of an Eastern borax company is warned by his backers that he must secure options on deposits of borax or lose his job. In the same mail he gets an offer to sell a valuable borax property and he starts out to make the purchase. The agent for a rival company en-

tering his office sees the letter making the offer and sets out to get there ahead of the rightful man. The first agent is on horseback and the rival in an automobile. They have varying luck until the man on the horse meets and rescues a lady who has been attacked by thugs. The automobile man refuses to lend his aid, and soon after it turns out that the lady is the owner of the borax property and the right man closes the deal.

**Pure Gold** (Kalem, July 29).—There is straightforward interest in this story and a truthful touch of human nature. A young broker loses his fortune on Wall Street, is discarded by his society fiancée and goes West to engage in gold hunting. He follows the crowd to the latest strike where he aids an old man and his daughter in protecting their claim from "jumpers." Having made a strike of his own he returns East to win back his society girl, but the memory of the little girl of the mining camp comes up to save him, and he takes the next train West to claim her. His action is too studied when he is having his last interview with the Eastern girl, and why was the railroad ticket office window labeled "Local Tickets" where he purchased his through ticket for the West? Otherwise the picture offers little to criticize.

**The Sculptor's Ideal** (Gaumont, July 30).—The poetic temperament is very plausibly used to solve the difficulty in this story. Ordinary mortals would prefer flesh and blood to cold marble, but not so the sculptor Arias. He fell in love with an ideal which he thought was embodied in his model. When he discovered that she had her flaws, he transferred his affections to the statue for which she had posed and which was absolutely perfect. The distinction is such a fine one that no one but a genuine artist could make it. The scenes are staged with care and with accuracy, so far as an accurate reproduction of ancient Greek life is possible. The scenes in the cypress grove and in the slave market of the Agora were both pretty and instructive as well as necessary to the plot. The coloring was effective. The acting was intelligent.

**The Forbidden Novel** (Gaumont, July 30).—A farcical theme is developed cleverly in this film, which depicts the adventures of a cheap novel that is evidently not in good repute. Nobody will be seen with the compromising literature in his hand, but everybody is willing to sneak away to a private perusal of the story. A schoolboy first appears with the book, his mother confiscates it, his father takes it from her, the old grandmother snatches it from him, and the grandfather indignantly removes it from his wife's hands. Finally the cook falls heir to it and tucks it away for future reference. The film tells a very human story, one that makes capital of our pretended piety and fundamental frailty. Some of the acting is overdone, without being any more laughable.

**Cagliostro** (Pathé, July 30).—The magician of Alexander Dumas' creation appears in this film. Cagliostro's master introduces the pupil by means of a magic mirror to a beautiful dancing girl, Lorenza, with whom Cagliostro immediately falls in love. Upon meeting her later he fights a duel and carries her away to his house to assist in his magic rites, although she is an unwilling victim. During a manifestation of the black art before Marie Antoinette, Cagliostro is induced to mesmerize the Queen and to let her look into a magic

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globe in which she foresees her own death at the guillotine. Being distrusted, Cagliostro is thereupon cast into prison. In a vision, seeing Lorenza happy with a rival, Cagliostro hypnotizes himself, by means of a ring, into drinking poison. The film is quite elaborate, being colored and showing all sorts of devices in the magic scenes. The play to the camera at times is tiresome. In trivial details of scenery and costume it is very effective.

## Reviews of Independent Films

**Two Maids (Imp., July 25).**—The story of this comedy film is not well connected and in some of the early scenes characters and action are introduced that mean nothing to the spectator until later on he is able to think back and figure it out. There is, however, no offensive playing to the camera. The action appears natural, although we do not always know what it means. Two young fellows are in love with two girls but have dreadful trouble in securing the proper solitude for proposing. The girls go to visit a lady in the country and agree to act as her servants because the lady's household help has gone on strike. Then the two young men come visiting unexpectedly and there are amusing situations that are finally straightened out in a tame ending. One of the lovers has a bad make-up, looking more like a Chinese mandarin than a white man.

**The Night to Labor (Yankee, July 25).**—The opening scenes of this story mean nothing, because we cannot even guess what the conversations are about and have no way of telling who the characters may be. There appears to be a strike and the strikers visit somebody's home, where one of their number, a wild-looking fellow, goes through violent gestures. At first it appears that this may be the home of one of the bosses, but later the man turns out to be a striker. His little daughter is taken home by the mill owner's daughter and tells that gentleman how hungry she is. This causes the mill owner to give in and end the strike. In the meantime the wild-eyed agitator tries to set off a bomb under the mill owner's window, the good striker is suspected and is arrested, but is freed when the anarchist chap is caught running away. The acting is not expressive, but this is not strange because of the disconnected character of the story. The anarchist, either by accident or design, is made up in odd resemblance to a certain trade paper editor.

**Uncle Tom's Cabin (Thanhouser, July 26).**—This is a creditable production of the famous old play, being cleverly adapted to tell the story clearly. The acting is natural and expressive and the settings are generally good, although Eliza on the ice might have been improved upon. Following her escape to see Uncle Tom taken South, Eva rescued from the river by Tom, Eva's death, Tom's return to the ownership of Legree, and finally his death and the transformation scene, showing Eva in heaven welcoming Uncle Tom. One of the colored boys on

**Broncho Billy's Redemption (Essanay, July 30).**—This film has the usual lively spirit of the Essanay Western subjects, and besides tells a very good story. There are, however, too many instances where the players address themselves directly to the camera, which in no way could add to the strength of their expression and could only serve to impress the spectator with the idea that there were unseen persons present who did not form any part of the picture. Broncho Billy is warned away from the country because he is a cattle rustler. On the prairie he meets an old man and his daughter who fall ill with fever with no one to help them. Billy loads them into their wagon, gives them a jolting ride over rough roads which ought to have finished them, and lands them at the doctor's office in town, knowing all the time that he must certainly be arrested. But when the sheriff learns what Billy has done he refuses to arrest and Billy swears reform.

the plantation is seen working in a white shirt with a fine turn-down collar and neat necktie, and some of the colored girls show conspicuously that they are wearing corsets. Otherwise the costuming appears to be correct and the scenes quite convincing.

**Love in Mexico (Bison, July 26).**—Mexican love affairs appear to be rather monotonous as told by Bison films. The people always wear the kind of costumes that are procured from the masquerade costumers, and there are always four principal characters in the story—the cruel father, the daughter whom he desires to marry off against her will, the rich Mexican who is designed to be her husband, and the young but poor lover whom she really wants. In this one the lover always gets the girl and the rich suitor is foiled, although the details for bringing this about may vary in different films. In this one the girl escapes out of the window and she and her lover go to the priest who performs the ceremony. When the frustrated rich man learns of the marriage he emits the usual curses and tries to make the father give him the money back, but the new husband arrives in time to save papa and kick the rich chap off about his business. The acting is very good, on the whole—much better than the story.

**The Room of the Secret (Ambrosio, July 27).**—This is the Sealed Room which has been done by a number of film companies, but it is here given an odd ending. After having the lover of his wife walled in to perish, the husband goes insane and years after in a fit of violent madness thinks he recognizes in his daughter's lover the victim of long ago. Then the wall is taken down and we see a skeleton exposed. It is a gruesome thing, but effective and very well acted.

**The Prospector's Treasure (Atlas, July 27).**—Small attention is paid in this film to consistency. A prospector of 1849 is killed by Indians with repeating rifles, but succeeds in hiding his treasure in a hollow tree before he dies. Sixty years now pass and a new story commences. The holder of a mortgage is about to foreclose unless the aged father of a girl will give her to him in marriage. The girl's young lover goes out to grieve about it, and, lo! here is the treasure tree not a day older. He leans against the tree and by feeling around with some care is able to put his hand on the treasure by accident. After that it is all very simple. He marries the girl, all standing facing the camera, the young couple

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GOOD COMEDY—A Pleasing Picture. Release of Wednesday, Aug. 10

### UP-TO-DATE SERVANTS

In this story, unusually bright in story and beautifully staged, we find a distinct thread of the plot of "Cinderella." The story is novel, the acting excellent, and the photography of a high standard. (Length, approx., 527 feet.)

A Short Educational Film

Release of Wednesday, Aug. 10

### FEEDING SEALS AT CATALINA ISLAND

An interesting subject taken on the beach at Catalina Island, showing a party of tourists feeding the pet seals. (Length, approx., 170 feet.)

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having their backs to the preacher while he talks over their shoulders. The acting all through is second-rate—nearly as bad as the story.

**Kissing Bug (Atlas, July 27).**—This alleged comedy does not merit much attention. A fellow asleep under a tree is bitten by a paper bug and starts out kissing every woman he meets, one of them, of course, being colored. In the finish he gets a ducking and one good laugh is the result.

**The Mermaid (Thanhouser, July 26).**—The fanciful theme of this film is quite new, and the narrative is developed with as much plausibility as the plot allows. To revive business at her father's seaside hotel a schoolgirl ingeniously poses as a mermaid, gets her picture in the Sunday papers, and entices a tide of guests to the hotel. Three young men attempt to capture her, but she

eludes them until she returns to the hotel. When they all fall at her feet she distributes her favors impartially. There are a few absurdities in the action. For instance, the photographer never once sighted his camera nor glanced at the finder to see if it was really pointed at the mermaid. Secondly, the resulting photograph could never have been taken at the distance indicated in the film. Thirdly, the one officer boy in the hotel could never have disposed of the arriving guests with such speed. A film ought to be consistent at any rate.

**In the Wild West (Bison, July 26).**—Hold-ups and stagecoach robberies are apparently the most every-day occurrences in the wild and woolly districts frequented by Bison players, and some others also, it may be added. Some other brand of wickedness would be a positive relief to the habitues

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of picture shows. In this film the cowboys on their payday are feeling so frisky that they go down to the saloon to indulge in a dance with the ladies there—who much resemble the pony ballet of a musical comedy, to tell the truth. From the dance they plunge with equal eagerness into pursuit of the bandits, whom they finally fill full of lead. The gaily and abandon of the cowboys look natural and the running fight with the robbers looks spirited. The chief fault to be found with the film lies in its lack of originality.

**Bear Ye One Another's Burdens** (Imp., July 28).—This commandment, the greatest of them all, is used as a title for a story of the Laura Jean Libbey sort. A wealthy Wall Street manipulator overworks, suffers a paralytic stroke, and becomes absolutely dependent upon his wife. She sells the furniture, which one would think she would be only too glad to get rid of, because it is so painfully tawdry. Finally, she bravely takes in sewing without her paralytic husband's knowledge. When everything is about as awful as it can be, and she has only one swell dress left in her wardrobe, the baby upsets the lamp and starts a fire. Aroused by this shock, the helpless paralytic springs from his chair, beats out the flames, and rescues the child. Discovering his wife's loyalty he dissolves in tears. Finally, of course, he makes another fortune—just how, nobody knows.

**The Hiding Place** (Film d'Art, July 28).—Two French actors from well-known Parisian theatres appear in this film. M. Moenier assumes the part of an old miser, and M. Alexander portrays the young suitor of the miser's daughter. The girl's hand is refused by the miser, but the old fellow relents upon the intercession of the suitor's father. Several years later, the husband asks his wealthy father-in-law for a loan; the request is refused and a quarrel ensues. That evening the young man finds the miser counting over his hoarded gold. The niggard is so frightened by this disclosure of his secret that he dies. The daughter, rushing into the room, finds her father dead and her husband nearby heedlessly reckoning up the dead man's wealth. That last little touch is the best thing about the film, artistically speaking. It shows in a flash the fundamental sordidness and flintiness of the younger man's nature.

**The Cowboy's Stratagem** (Selig, July 28).—If it weren't for that green-eyed demon of jealousy that slinks through the picture world about half the films would never have been created. Jealousy exists everywhere—even in North Platte, Neb., if this film is a reliable source of information. Mab, the cowboy's sweetheart, is the lady affected. She sees her cavalier giving directions to an aristocratic stranger, and later finds him holding the same stranger's fainting form in his arms. Not being the kind to wait for the explanations which could be given, she flies away in a rage. Realizing that the only way to treat such a disposition is by stratagem, the cowboy feigns that he is mortally wounded by a bear. When the young lady relents he explains the joke, and she is angrier than ever. Affairs are satisfactorily settled only when the aristocratic stranger happens along with her husband. The acting is spirited and the story not entirely impossible. The heroine's father, it seems, is addicted to cigarettes—rather an incongruous dissipation for such a type.

**Unexpected Help** (Biograph, July 28).—This interesting film develops a serious dramatic situation, and then works it out in a denouement that is half humorous and half melodramatic. A clerk for an oil company is lured into a saloon, drugged, and robbed of his employer's money. His wife sets about his salvation by appealing to all the parties of the transaction and to all the passers in the street. Her desperation finally arouses the active sympathy of two "sky pilots," who rise to the occasion most unexpectedly and without any spectacular flourishes. They calmly hold up the robbers, search them, restore the lost money, and quietly resume their walk and their theological discussion. The story is straightforward, the acting is effective, and the spirit of the narrative is sustained properly. The two children who appear are particularly good in the exposition of the story. The hero's scenes with them are excellent. The wife's solicitation for help is well done, although it has too many episodes in it.

**Wife's Mamma** (Lubin, July 28).—Some philosopher discovered that there are only seven original jokes in the world. One of them was the mother-in-law. She has never gone out of fashion as a joke, and apparently never will. Wife's mamma, in the film named for her, arrives without invitation for a visit, much to Hubby's discomfiture. Nefariously masking his enmity by gentle smiles, hubby proceeds to the persecution of his unsuspecting mother-in-law. The point of the humor is that the old lady blandly accepts all his apparent favors at their face value, and usually turns the tables on him. For example, when he purposely upsets the canoe, she is the one who rises to the occasion, swimming valiantly ashore and saving him from a watery grave. His attempts to lose her on the mountain, on horseback, and from the automobile are all equally futile and comic. After one has recovered from the shock of the man's first unprovoked attack upon his mother-in-law, the laugh comes spontaneously, although the reason for the persecution of the old lady is never too clear. The actors for this film are genuine comedians. **Bumpions as an Aviator** (Edison, July 28).—The persevering Bumpions returns in this film to try his hand at aviation. His achievements, of course, are anything but what he expected. His home-made machine gets hooked up by a passing balloon, and flies dizzily for a time until it

drags the balloon to earth with disastrous results to machine and aviator. The incident itself is not carried out so cleverly as some of the other Bumpions films have been, perhaps because it does not permit so many ludicrous incidents. The only real acting is done at the very beginning where Bumpions and his friends are watching the professional aviator. The expressions on some of the faces are there quite entertaining.

**Tommy Gets His Sister Married** (Pathé, July 29).—The genius for deviltry displayed by *Penant* is a proverbial that he is commonly held in fear by his older sister's suitors, who realize that he may make or mar their fortunes. Tommy's successful machinations directed against the undesirable man in this film are nothing short of incredible. Still, from the time he slips a pincushion under the unfortunate victim until he strews his thorny path with flypaper, the pranks are really comic from their very absurdity. It isn't commendable to nail a guest's trunk to the floor, to upset his chair, to drive him with a skillfully arranged garden hose into the lily pond; still, in a picture it is funny. The arch-demon's cherubic countenance adds particularly to the effect of his machivellian conspiracy. The heroine's performance at the piano is well done. The reason for her father's change of mind is absolutely veiled; it seems to be but an arbitrary alteration. And why wasn't Tommy punished, as he richly deserved?

### GOOD INFLUENCE OF PICTURES.

"Harper's Weekly" Describes Motion Picture Progress with Fairness.

Harper's Weekly of July 30 contains an article by William Inglis entitled "Morals and Moving Pictures," in which the author gives evidence of intelligent investigation and generally just conclusions. After noting the absence of the old-time gallery audiences in dramatic and melodramatic theatres, Mr. Inglis says:

What, then—is vice no longer booted nor virtue applauded? Has the drama lost its hold upon those who formerly squandered upon it their warm emotions and hard earned money? Not at all. In spite of the empty benches, the play's the thing still for the delectation of the gallery gods, but they get their play in a different form. The silent moving picture drama has come to rival the living, talking actors. It affords infinitely greater variety, is equally moving, and is much cheaper. Moreover, it is educational, and lately it has been transformed into an uplifting influence by a curious revolution.

Describing the manner in which picture patrons enjoy the silent drama and display their wholesome sympathy for the triumph of law and justice over wrongdoing, Mr. Inglis goes on to say:

The spectators guff, giggle, or guffaw as the effective points are scored, just as they would in the presence of living actors. They hate the picture villain as heartily and cheer the picture hero on his virtuous way quite as earnestly as they did in the real theatres. Indeed, they have their favorite actors among the pantomimists, and when they appear in a moving picture scene they are greeted with a hearty round of hand-clapping. There can be no doubting the firm and lasting hold this inexpensive and moving drama has on its gigantic public or the need of keeping its influence wholesome.

Mr. Inglis goes into some detail in describing the method of film examination employed by the National Board of Censorship, to whom he gives rather more credit for film improvement than the facts warrant.

The wonderful improvement in the moral and artistic tone of motion pictures in America set in long before the People's Institute, father of the Censorship Board, took any hand in the matter at all. The work of the so-called censors, who are in reality voluntarily accepted advisers, has been merely incidental to the whole general improvement of picture quality. Without desiring to detract in the smallest degree from the good work they have done and are doing The Mison has no hesitation in declaring that The Mison's influence for the actual betterment of the motion pictures has been greater than that of the People's Institute and its allied organizations, and yet The Mison's influence has been only incidental. Nothing was possible without the enlightened, progressive policy of the manufacturers themselves. It is to them that the chief credit is due. Nor does it detract from that credit to say that they have struggled all along for motion picture uplift as the best business policy—because they felt that in the long run it would pay them best. The same progressive ideas that caused them to welcome and profit by The Mison's criticisms when this paper was alone in that field and uninterruptedly since that time caused them later to welcome the advisory censoring of the civic volunteers. The policy of the film makers was to appeal to enlightened public taste, and from the criticisms of The Mison and other papers as well as from the advice of the Na-

## THE HEART OF A SIOUX

RELEASED MONDAY, AUGUST 8



Written by a former Indian Agent who knows whereof he writes, this release is an unusually good story of life on the reservation. From every angle this is a novel and interesting story of real Indian life in the West. The photographic excellence of the film equals its literary and dramatic value and aids in the creation of a profound impression. Length, about 950 feet.

RELEASED THURSDAY, AUGUST 11

## A CHANGE OF HEART

This is a real comedy and a ripping good one, too, the sort that your audiences must have. Hubby is a sport and ashamed of his dowdy-looking wife. Wife comes to realize that her costume is anything but smart and that her general appearance is distinctly unfashionable. She determines to be more like hubby, and he—well, he joins the Salvation Army and is no more pleased with his wife than ever. Length, about 950 feet; 1,000 laughs.

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Kleine Optical Co., 52 State St., Chicago, Ill.  
Yale Film Exchange Company, 622 Main St., Kansas City, Mo.  
George Breck, 70 Turk St., San Francisco, Cal.

## Kalem Films

### THE BORROWED BABY

A Screaming Comedy

ISSUED WEDNESDAY, AUG. 10. Length, 905 feet.

Bugville Dramatic Society decide to produce a play. The cast calls for a baby. How the baby was borrowed and the mishap that occurred offers exceptional opportunity for humorous situations that will produce laughter a-plenty.

### THE CALL OF THE BLOOD

ISSUED FRIDAY, AUG. 12. Length, 940 feet.

An Indian Classic

This Indian romantic drama is different from others. A genuine headliner

**KALEM COMPANY, 235-239 West 23d Street, New York City.**



tional Board of Censorship, they have been able to so direct their energies as to carry out their higher ideals.

However, to pay the members of the National Board of Censorship a tribute to which they are certainly entitled beyond that of any other influence, it should be said that the association of their names, individually and as representatives of helpful civic bodies, with the production and regulation of motion pictures in America has been of inestimable value. They have helped to emphasize the respectability of the pictures, and have not hesitated to come out boldly in their defense. Motion pictures might have been just as moral to-day without the aid of the censorship volunteers, but their good repute would not have been so well recognized.

#### LICENSED FILM RELEASE.

Aug. 1 (Biograph) An Arcadian Maid. Drama. . . . .	984 ft.
" 1 (Pathe) Betty as an Errand Girl. Comedy. . . . .	610 "
" 1 (Pathe) Hunting Bats in Sumatra. Educational. . . . .	371 "
" 1 (Selig) Her First Long Dress. Comedy. . . . .	" "
" 1 (Selig) Shrimps. Educational. . . . .	" "
" 1 (Lubin) Three Hearts. Drama. . . . .	970 "
" 2 (Vita.) An Unfair Game. Drama. . . . .	990 "
" 2 (Edison) With Bridges Burned. Drama. . . . .	1000 "
" 2 (Gaumont) An Ancient Mariner. Comedy. . . . .	431 "
" 3 (Pathe) Under Both Flags. Drama. . . . .	820 "
" 3 (Pathe) The Ace of Hearts. Drama. . . . .	554 "
" 3 (Pathe) The Barrel Jump. Acrobatic. . . . .	144 "
" 3 (Essanay) Mulanby's Raid. . . . .	550 "
" 3 (Essanay) A College Chicken. . . . .	448 "
" 3 (Urban) The Witch of Carabosse. Drama. . . . .	630 "
" 3 (Kalem) A Colonial Belle. Drama. . . . .	" "
" 4 (Biograph) Her Father's Pride. Drama. . . . .	906 "
" 4 (Selig) The Law of the West. Drama. . . . .	1000 "
" 4 (Lubin) Camel and Horse Racing in Egypt. Travel. . . . .	355 "
" 4 (Lubin) Ah Sing and the Greasers. Comedy. . . . .	950 "
" 4 (Melies) Mrs. Bargainday's Baby. Comedy. . . . .	" "
" 5 (Pathe) No Man's Land. Drama. . . . .	538 "
" 5 (Pathe) No Rest for the Weary. Comedy. . . . .	361 "
" 5 (Kalem) The Legend of Bear Face. . . . .	" "
" 5 (Edison) U. S. Submarine "Salmon". . . . .	" "
" 5 (Edison) The Moths and the Flame. . . . .	" "
" 5 (Vita.) The Wooling Off. Comedy. . . . .	980 "
" 6 (Pathe) The Latest Fashion in Skirts. Comedy. . . . .	715 "
" 6 (Pathe) Fiftieth Anniversary of Yokohama. Scenic. . . . .	243 "
" 6 (Gaumont) The Lord's Prayer. Allegory. . . . .	470 "
" 6 (Toshiba) The Gem of the Canary. Scenic. . . . .	505 "
" 6 (Vita.) Her Mother's Wedding Gown. Drama. . . . .	1015 "
" 6 (Essanay) Under Western Skies. Drama. . . . .	1000 "
" 8 (Biograph) The House with Closed Shutters. Drama. . . . .	908 "
" 8 (Pathe) Troubles of a Flirt. Drama. . . . .	776 "
" 8 (Pathe) Jewish Types in Russia. Educational. . . . .	207 "
" 8 (Selig) Forgiveness. Drama. . . . .	906 "
" 8 (Lubin) The Heart of a Sioux. Drama. . . . .	980 "
" 9 (Vita.) The Death of Michael Grady. Comedy. . . . .	935 "
" 9 (Edison) The Lady and the Burglar. Drama. . . . .	950 "
" 9 (Gaumont) The Water Cure. Comedy. . . . .	" "
" 9 (Gaumont) Picturesque Waters of Italy. Scenic. . . . .	" "
" 10 (Pathe) Her Photograph. Comedy. . . . .	825 "
" 10 (Pathe) The Ibis. Educational. . . . .	374 "
" 10 (Essanay) Up to Date Servants. Comedy. . . . .	" "
" 10 (Urban) The Silent Witness. Drama. . . . .	540 "
" 10 (Urban) On the Banks of the Snyder Zee. Scenic. . . . .	378 "
" 10 (Kalem) The Borrowed Baby. Comedy. . . . .	" "
" 11 (Biograph) A Salutary Lesson. Drama. . . . .	980 "
" 11 (Selig) Lost in the Soudan. Drama. . . . .	1000 "
" 11 (Lubin) A Change of Heart. Comedy. . . . .	950 "
" 11 (Melies) Return of Ta-wa-wa. Drama. . . . .	950 "
" 12 (Pathe) The Red Girl and the Child. Drama. . . . .	925 "
" 12 (Edison) The Attack on the Mill. Drama. . . . .	1000 "
" 12 (Kalem) The Call of the Blood. Drama. . . . .	" "
" 12 (Vita.) Mrs. Bargainday's House Party. Drama. . . . .	977 "
" 13 (Gaumont) Entombed Alive. Drama. . . . .	820 "
" 13 (Pathe) Oliver Twist. . . . .	928 "
" 13 (Vita.) The Turn of the Balance. Drama. . . . .	980 "

#### INDEPENDENT FILM RELEASES.

Aug. 1 (Eclair) The Soldier's Honor. . . . .	685 ft.
" 1 (Eclair) She Surveys Her Sun-bleached Law. . . . .	410 "
" 1 (Imp.) The Insignia of Fate. . . . .	" "
" 1 (Yankee) The United States Revenue Detective. . . . .	" "
" 2 (Powers) Her Private Secretary. . . . .	" "
" 2 (Bison) A Miner's Sweetheart. Drama. . . . .	" "
" 2 (Thanhouse) Jenks' Day Off. Comedy. . . . .	1000 "
" 3 (Champion) The Spithee. . . . .	900 "
" 3 (Ambrosio) The Glove. Drama. . . . .	" "
" 3 (Ambrosio) Pricot Drinks Horse Medicine. . . . .	" "
" 3 (Atlas) The Rest Cure. . . . .	" "
" 3 (Nestor) Sons of the West. Drama. . . . .	" "
" 4 (Imp.) Yankeeanna. . . . .	" "
" 4 (Film d'Art) The Eagle and the Eagle. . . . .	" "
" 5 (Thanhouse) The Restoration. Drama. . . . .	1000 "
" 5 (Bison) A Cowboy's Generosity. Drama. . . . .	1000 "
" 6 (Great Northern) Magdalen, the Workman's Daughter. Drama. . . . .	" "
" 6 (Itala) Louisa Miller. Drama. . . . .	" "
" 8 (Imp.) Once Upon a Time. Drama. . . . .	975 "
" 8 (Eclair) Burned Man of Tebeasa. Drama. . . . .	877 "
" 8 (Eclair) Police and Guard Dogs. . . . .	258 "
" 8 (Yankee) The Broker's Daughter. Drama. . . . .	950 "
" 9 (Bison) (Title not reported). . . . .	" "
" 9 (Powers) A Man's Way. . . . .	" "
" 9 (Thanhouse) Title not reported. . . . .	" "
" 10 (Atlas) The Wrong Bag. Comedy. . . . .	" "
" 10 (Atlas) The Animated Scarescrow. Comedy. . . . .	" "
" 11 (Film d'Art) Charles Le Tremereira. Drama. . . . .	" "
" 11 (Film d'Art) The Oedipus King. Drama. . . . .	" "
" 11 (Defender) Indian Squaw's Sacrifice. Drama. . . . .	" "
" 11 (Dramagraph) Beyond Enclosure. Drama. . . . .	950 "
" 11 (Imp.) Hoodoo Alarm Clock. Comedy. . . . .	990 "

#### LATEST VITAGRAPH BULLETIN.

The next Vitagraph Bulletin shows the Summer influence in the character of the pictures announced for the last half of August. The release for Aug. 18 is Daisies, a refined love story with a wild flower setting; Aug. 19, Back to Nature, a drama, said to be of unusual strength; Aug. 20, Under the Old Apple Tree, a pathetic story in which a little child is one of the chief characters; Aug. 23, The Three Cherry Pits, a dramatic story based on French history; Aug. 26, The Men Haters' Club, a comedy in which bachelor girls figure in an amusing way; Aug. 27, White Rose Leaves, a delicate society drama; Aug. 30, Jean and the Calico Doll, a dramatic child subject.

#### NEARLY ALL FILMS APPROVED.

During the month of June the California Society for the Prevention of Cruelty to Children, which censors motion pictures in San Francisco, examined 267 film subjects and condemned five. The five are not named, but the small percentage is noteworthy in view of the wild statements made by the enemies of motion pictures.

#### EDISON PRODUCES THE MILK FILM.

Considerable speculation has been indulged in regarding the identity of the film company that has been making the subject illustrating the dangers of bad milk, which the daily press has been referring to recently. The Edison Company turns out to be the enterprising producers referred to.

#### KALEM ANNOUNCEMENTS.

New Kalem announcements are for Aug. 10, The Borrowed Baby, a lively comedy; Aug. 12, The Call of the Blood, an Indian story of a romantic nature; Aug. 17, The Perversity of Fate, a dramatic production; Aug. 19, True to His Trust, a high-class Indian story.

#### ANOTHER MELIES INDIAN STORY.

The Melies release for Aug. 11 has been announced and is entitled The Return of Ta-Wa-Wa. It is an Indian story pictured in scenes that are said to be wonderfully beautiful.

#### MOTION PICTURE NOTES.

Called from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Kansas City, Mo., the King's Funeral, showing scenes in London and Windsor, were the feature of the Lyman Howe travel pictures at the Shubert July 17-23, and as the weather was cooler big crowds were in attendance. The funeral pictures were particularly impressive and elicited the highest praise, the glimpse given of the crowned heads of Europe being of decided interest. Life on a training ship, an eruption of Mount Etna, and views from Norway, Singapore, pictures along the Riviera and the Rhine also found much favor. This is the closing week of the pictures,

## ★ MELIES RELEASES ★

AUGUST 4, 1910

### Mrs. Bargainday's Baby

A Comedy of Natural Cause and Effect.

AUGUST 11, 1910

### The Return of Ta-Wa-Wa

An Indian Drama that Embodies a Great Story.

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which have had a most profitable run, in spite of some warm weather.

At Louisville, Ky., motion pictures and vaudeville continues to draw well at the Gayety. The bill for week ending 23 embraces "Si" Reinhart, Swor and Mack, Charles Ledegar, Knox and Alvin, and the McNutt Trio. Manager Al Bourlier is more than pleased with his Summer season.

At the People's Theatre, Sunbury, Pa., Manager J. N. Blanchard drew fine business July 25-30, despite extremely warm weather.

At Lancaster, Pa., on July 23 the Hippodrome, Howard H. Joan, manager, was opened to immense houses despite the heat. It is the largest and most beautiful moving picture theatre in the city. The lobby is twenty-three feet long, with a colored tile floor, and back of it is a foyer 115 feet long and 24 feet wide. On the walls are pictures painted by H. K. Deffenderfer, a local artist. The auditorium is 54 x 110 feet, and the floor is so inclined that every person has a good view of the stage. The ceiling is very high, and there are six double door exits. The seating capacity is 940. Malvern R. Evans, of Lancaster, was the architect. Mr. Joan was formerly proprietor of the Electric Palace Vaudeville Theatre, and only licensed films will be used.

At Premier Scenic Temple, Portsmouth, N. H., business was good week of July 18-23, despite high temperature and opened well 25-30. The house orchestra played well. The house formerly known as the Comique and closed for several weeks past, reopened July 23 under the management of Dow and Whitman. The Gaiety will be the new name of this house. Business opened fine. Good films were shown. Whitman's Feet Orchestra played finely and "Art" Spaulding pleased with songs. This house has a seating capacity of at least 1,000.

At Tupelo, Miss., the Electric Theatre presented a fine bill of motion pictures, together with a baby show, to S. R. O. business, week July 18-23.

At Hannibal, Mo., the New Star, Goodwin, and Majestic all did good business July 18-23. Pictures and bills pleased.

Frank Vanson has purchased of Prichett and Thielens, Elgin, Ill., their Temple moving picture theatre and opened July 23 with capacity business. A local quartette sang. Catching Lobsters was the picture featured at Star Theatre July 23-26, and the Lyric had As the Bell Rang Out and Haunted by Conscience.

At the Vaudett Theatre, Bloxi, Miss., good business and fine pictures all week July 18-23.

#### THE RECORD OF DEATHS.

Billy Williams.

After forty-seven years of stage work, Billy Williams, the well-known minstrel man, died at his home in Elizabeth, N. J., July 25. Williams was a brother of Molly Williams, a well-known star of many years ago, and father of Mrs. James Thatcher, whose husband produced Black Beauty and Quincy Adams Sawyer. Mrs. Thatcher is playing in a stock company in Lowell, and his son Harold is at Greenwood Lake, N. Y. Mr. Williams' wife was with him when he died. The night previous to his death he retired apparently as well as he had been for some time, but the next morning July 25, he was taken violently ill and died at 7:30 o'clock. Death was due to jaundice. Mr. Williams was born in New York City fifty-six years ago. At the age of nine he left home to join a circus, in which he became a member of the famous company of acrobats known as the Lee family. He was billed as the star boy rider. At the age of fourteen he left circus life in favor of the stage. His first engagement was with the Billy Manning Minstrels troupe. For the next forty-two years he did blackface acts. He played with the Way of the Transgressor and Time Will Tell. He was also one of the team known as Williams,

Kennedy and Magee. For a time he was in vaudeville with his daughter under the name of Williams and Williams. He also did a monologue turn. His last appearance was with the James Madison Stock company at Miner's Bowery Theatre. He was under contract to appear with an attraction known as the Williams and Walker Blackface Comedians which was to open Aug. 15 in Pittsburgh. Mr. Williams was a charter member of the Cincinnati Lodge of Elks No. 6. He was also one of the organizers of Newark Lodge of Elks and was a member both of the Knights of Pythias and the Actors' Union. The pallbearers were Fred C. Hess, Henry Zimmerman, William Huff, John Kirkmann, George Messing and John J. Magee. Burial was in Evergreen Cemetery, Elizabeth, N. J.

John S. Overton.

In the death of John S. Overton in St. Louis, July 24, at the age of sixty-nine years, another old-timer, who had played with the leading actors and actresses of the American stage, has departed. Mr. Overton gave up stage life about twenty-five years ago and became proprietor of the newstand at the Southern Hotel, St. Louis. His stand was a gathering place for the actors who came to St. Louis. Mr. Overton was born in London but came to this country at the age of ten years and was educated in St. Louis. After much success as an amateur Mr. Overton went on the professional stage. Thereafter he appeared in support of many famous stars, including Clara Morris, Maggie Mitchell, Booth, Barrett, and Coulstock. His favorite parts were Shakespearean roles, the one part to which Mr. Overton pointed with pardonable pride being that of Iago, which he played to Edwin Booth's Othello. After twenty years of professional life Mr. Overton deserted the stage in favor of the news business at the Southern Hotel, in which his brother James was his partner. He had saved all his costumes and his make-up and study books, of which he had a large collection. These relics of his professional life were highly prized by Mr. Overton. He also had a collection of about five hundred photographs of actors, most of which were autographed. Mr. Overton had been sick for six weeks with dropsy. His death was hastened by his age. Burial was in the family lot in Bellefontaine Cemetery, St. Louis. Mr. Overton leaves a widow.

Mrs. Redfern Hollins, mother of Mabel and Maud Hollins and sister of Julian Edwards, the composer, died in Yonkers July 16. Mrs. Hollins, whose maiden name was Annie Edwards, was born in England fifty-six years ago. She leaves three daughters, Mrs. George H. Thomas (Maud Hollins), Mrs. William Lebaron (Mabel Hollins), and Mrs. William Maxwell. A son, Cecil Hollins, who lives in Quebec, also survives her.

Frederick M. Lawrence died at his home in Brooklyn on July 27, in his sixty-fourth year. Although recently engaged in canal transportation, he was formerly president of the Amaranth Dramatic Society and vice-president of the Veteran Association of the Twenty-third Regiment.

Clara G. Peterson, a composer, died in Asbury Park, July 24. She was the widow of Robert E. Peterson, and a sister of Louis Gottschalk, the French composer. She was sixty-eight years old.



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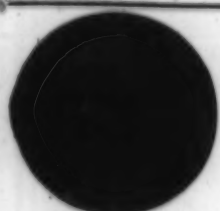
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